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Photos by Roberta Ida, N. Y.

A WEEK-END PARTY AT THE MENUHIN RANCH

in California. Left to right: first row, Moshe Menuhin, Hephzibah Menuhin, Mrs. Menuhin, Yalta Menuhin, Nino Martini; second row, Miguel Sandoval, composer-pianist, Jack Salter of Evans & Salter, Mrs. Coleman and Yehudi Menuhin, who returns to the concert stage next season after two years' retirement.

THE BUDAPEST STRING QUARTET.

Left to right, Boris Kroyt, viola; Josef Roisman, first violin; Alexander Schneider, second violin; and Mischa Schneider, cello, arriving in Sydney to give concerts.

PAUL ALTHOUSE,

tenor of the Metropolitan Opera, received an honorary Doctor of Literature degree at Albright College, Reading, Pa., on June 7.

MARION TALLEY

in California. The soprano has signed a new one-year radio contract with her present sponsors, which begins September 26. These Sunday afternoon recitals are heard weekly over the NBC-red network. The current series came to an end on June 27.

ARRIVING IN SYDNEY, AUSTRALIA.

Left to right, Mrs. Josef Roisman, Mrs. Boris Kroyt and her three-year-old daughter, Marianna, and Mrs. Alexander Schneider, wives of members of the Budapest String Quartet.

THE OPERA CLASS OF THE ACADEMY OF VOCAL ARTS,

Philadelphia, which participated in Godard's opera comique La Vivandiere in Trenton, N. J., on June 18. The opera was performed by the American Opera Company of which H. Maurice Jacquet is music director, and Edgar Milton Cooke, artistic director. (Photo by Joseph Janney Steinmetz.)

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in the second Nebraska Piano Festival, held in the University of Nebraska Coliseum, Lincoln, Neb. The festival presented 1,300 performers: 400 pianists and 900 singers. The piano groups comprised adults, senior high school, junior high school, young men and juveniles. Seventy-five teachers of piano enrolled students, and thirty-seven Nebraska cities and towns sent registrants. The festival was sponsored by the Nebraska Music Teachers' Association of the University of Nebraska and the Lincoln Chamber of Commerce. Edith Lucille Robbins was chairman of the festival committee.

(See Inside Back Cover for Additional News Pictures)

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MUSICAL COURIER
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Coronation Season in London Glamorous and Well Patronized

Sold-Out Houses for Opera and Concert—Toscanini Conducts Series with B. B. C. Orchestra—Reiner and Goossens at Covent Garden

By CÉSAR SAERCHINGER

LONDON.—The outstanding prosperity of this Coronation Season is not a mere phrase. London is out to enjoy itself, and music, like the rest of the entertainment industry, is cashing in. Opera in Covent Garden and at Glyndebourne, sold out night after night; Sadlers Wells dispensing Gilbert and Sullivan and doing a roaring trade; ballet at the Coliseum and King's Theatre, popular as always, especially with the young; Hiawatha, as a musical pageant, running at the Albert Hall; the Toscanini concerts still packed at the Queens, and a fair sprinkling of recitals filling the small halls—all this despite the consistent fine weather and the almost American heat. Whether this is a musical boom or a cultural inflation, it certainly gives London a new status in the musical world.

GOING INTO DETAIL

Covent Garden, having finished its second and final Ring under Furtwängler, has added The Flying Dutchman to its Wagnerian and Falstaff to its Italian repertoire. The former was conducted by Fritz Reiner and the latter by Sir Thomas Beecham. Both were remarkable productions in their way. The Dutchman, handled with fresh and fiery abandon, showed all vigor and spontaneity, as well as the unabashed vulgarity, of Wagner's youth. The cast was magnificent, with Flagstad getting the bulk of the applause, but being equalled, at least, by Herbert Janssen as the Dutchman and Ludwig Weber as Daland. The new scenery by Ernst Praetorius solves some but not all the problems of this impossible melodrama: there was a gigantic phantom ship which really appeared as from nowhere, but its captain walked on too obviously from the wings.

Falstaff, too, had a new complement of sets, designed by Hamish Wilson, sole begetter of the Glyndebourne scenery. He gaily mixed the centuries, crediting Tudor architects with a prescience of Georgian renaissance, and paid a handsome tribute to the builders of half-timbered steam-heated villas in our best suburbs. The all-Italian cast (in which one recognized with pleasure our old friend Angelo Bada) did not mind any of this, sang the music with exactitude and spirit, and gave Cesare Formichi all the needed scope for the developing one of the grandest characters in Shakespeare and opera.

GOOSSENS LEADS PRINCE IGOR

Eugene Goossens, here for the production of his own opera later on, was presed into service to conduct the restoration of Prince Igor, with the collaboration of an international cast, singing in French, also Asiatic warrior hordes hailing from Monte Carlo and trained by Colonel de Basil. It was not a very grateful task, for the production, in trying to improve on Borodin, made short shrift with the dramatic sequence, so that the famous Polovtsian dances given in honor of the captive Prince (Dennis Noble,) did not start till after the captive had escaped. But these are mere details, and as there was plenty of color and movement the audience was delighted to meet an old friend, first introduced here at King George V's Coronation twenty-five years ago.

MOZART AT GLYNDEBOURNE FESTIVAL

At Glyndebourne, three of the four major Mozart operas are now "on tap," and the fourth, Così fan tutte, is to follow shortly. I have reported on Don Giovanni. Figaro has from the start been the best of Glyndebourne's effort and thanks to an almost ideal cast, again came up to the mark. Willi Domgraf-Fassbaender, an almost ideal Figaro, dashing, shrewd and handsome in voice and figure, had as his Susanna the rather too petite and timid Irene Eisinger. Cherubino was essayed for the first time by charming and gifted Marita Farrel, brilliantly successful recruit from the Follies. Count and Countess were almost too good-looking to be true (John Brownlee and Aulikki Rautewara), and sang as beautifully as they looked. The production is almost perfect, though the scenery lacks imagination, and the Italian of some of the non-Italians wants seeing to in details. The only excuse for a venture like Glyndebourne is perfection.

Perfection is hardly the word, however, for any performance of The Magic Flute. no matter how good. It is, and always will be, a will-o' the-wisp of opera which can never be wholly grasped by the producer, and wholly enjoyed only through a state of mind that accepts the vagaries of genius with humility and a gift for fantasy. Glyndebourne could make the "drama" of this opera no more convincing than Schikaneder could in eighteenth century Vienna. But the music was all there, from the incredible warblings of the Queen of the Night (Sinaida Lissitschinska) to the ponderous preaching of Sarastro (David Franklin). The Pamina (Rautewara) was certainly worth a few initiation tricks, if looks count for anything, and her Tamino, (Thorkiss Noval) stood up to them with dignity. Roy Henderson's Papageno was a burlesque.

(*Continued on page 28*)

Paris Opens Its Exposition With Gala Musical Features

Enesco Directs New Rumanian Works—Opéras-Bouffes in Evidence —Oratoriors with Tonal Cannonading

By IRVING SCHWERKÉ

PARIS.—The Paris Exposition has opened! The parts now visible are so beautiful and interesting that it is going to be difficult to practice the virtue of patience until the whole thing is ready.

Of course the Exposition is bringing artistic performances from many countries of the world, many of which are taking the chance to put their best foot forward. France, herself, is not making much of the opportunity, her part of the array of "galas" consisting primarily of a continuation of what we have here every week of every season: the same orchestral concerts with the same programs (or at least same type), the same Opéra, the same Comique, and so on. The concerts at Versailles and Royaumont are also annual affairs. Yet France possesses unique artistic riches and, properly organized and managed by people of imagination, could produce a series of musical and dancing shows the like of which no other nation could rival.

Another hindrance to the glamor of the exposition performances is the fact that the official theatre in the Trocadero will not be ready until next autumn, the Théatre des Champs-Elysées being used in the meantime.

MASSED MUSIC AND BALLET

The Stockholm Symphony, Orchestra, under Nils Grevillius, and assisted by soloists Björling (tenor), Joel Berglund (baritone) and Sven Brandel (pianist) gave two concerts, winning acclaim for itself as an excellent instrument and for works of Alfven, Natanael, Berg, Rangström, Lindberg, Atterberg, Peterson-Berger, Rosenberg, Nystroem, Westberg, Larsson, Stenhammar, Wiklund, Söderman, and Melchers. Splendid successes.

Rumanian music had its exposition fling when Enesco conducted the Colonne Orchestra (Paris) through compositions by Dragoi, Jora, Cuclin, Mihalovici, Enesco, Alessandresco, Rogalski, Golestan (violin concerto played by Lola Bobesco) Perlea, Lipatti, and Nonna-Otesco; not to overlook two concerts of Rumanian chamber music —all of which gave great pleasure.

The Poznan Cathedral Chorus (male) showed itself a highly efficient and well-trained medium, though in its singing of its program of religious music there was a monotony of tone-color that prevented the impression from being as cherishable as it otherwise might have been.

Other events of the period included a picturesque recital of Spanish dances by Freddy Wittop, a series of evenings by the invariably entrancing Jooss Ballets, and David Triumphant, two-act ballet (Paris Opera) by Serge Lifar, score by Vittorio Rieti, the action of the former being as trite as could possibly be conceived, the "music" of the latter consisting of confusion, noise, and the most fragmentary of fragmentary ideas.

RECITALISTS AND ENSEMBLISTS

Then we had a song-recital by Mary Lewis; a rousing exhibition of vocal-interpretative attainments by Jules Bledsoe; a concert of North and South American music under the supervision of Lazare Saminsky (Cercle Musical Universitaire); Robert and Gaby Casadesus in an elegant two-piano concert; Cortot and Thibaud in sonatas by Beethoven, Mozart, Debussy, and Franck; Nadia Boulanger conducting some erudite programs; and La Revue Musicale sponsoring the first local hearing of piano sonata, violin sonata, three cello pieces, and three trio-nocturnes, by Ernest Bloch.

(*Continued on page 28*)

Golschmann in Debut at Stadium Concerts

Twentieth Outdoor Series by Philharmonic Players Launched by St. Louis Conductor — Spalding Soloist in Brahms Concerto

By R. M. KERR

Opening the twentieth season of outdoor concerts by players of the Philharmonic Orchestra at the Lewisohn Stadium, Vladimir Golschmann appeared for the first time in that series on June 23. The young and personable French conductor of the St. Louis Symphony Orchestra had an auspicious introduction, the weather being fine, and the welcoming crowd of more than capacity size, with many standees. The sterling merits of Albert Spalding as violin soloist in Brahms' concerto were enlisted to supplement the staple orchestral offerings, Wagner's Meistersinger Prelude and Beethoven's fifth symphony.

There were special ceremonies attendant on the opening night. Adolph Lewisohn, venerable music patron, honorary chairman of the series, and donor of the stadium to City College, made his annual address, outlining the program of the concerts, with a plea for patronage by the public. He introduced Mayor Fiorello H. LaGuardia. The Mayor lauded the objects of the series and in turn presented a basket of flowers from the men of the orchestra to Mrs. Charles S. Guggenheimer, chairman of the Stadium Concerts, who replied briefly.

Mr. Golschmann, who had been heard with the New York Symphony Orchestra and the Philharmonic previously, was not unknown to the New York public. But his successes in Europe and in St. Louis had augmented the keen interest that was felt.

(*Continued on page 8*)

Florentine May Throngs Enjoy Rare Events

Recent Casella Opus and Lecture by Hindemith Create Special Interest

By DOROTHY NEVILE LEES

FLORENCE.—The Florentine May, with a variety of events, has had crowded houses. The presence of the Princess of Piedmont, an ardent music lover, lent additional zest to the festival.

Four performances of the Russian Ballet were enthusiastically received. Important features were two hearings of Tristan and Isolde by the Munich State Theatre, under Karl Elmendorff.

Two presentations of Corrado Pavolini's Il Deserto Tentato, music by Alfredo Casella, were successful first auditions, followed by restorations of Rossini's Il Signor Bruschino.

Another operatic event was Mozart's Nozze di Figaro under Bruno Walter's leadership, with leading roles done by Mafalda Favero (Susanna), Giuseppina Cobelli (Countess), Jarmila Novotna (Cherubino), Tancredi Pasero (Count) and Mariano Stabile (Figaro). The beautiful settings were by Herbert Graf.

Lectures by Paul Hindemith at the Pitti Palace drew numerous audiences, while the International Music Congress, inaugurated in the presence of the Duke of Bergamo, assembled musicians and critics from far and wide. Later, the members went to Cremona for the Stradivarius Bicentenary celebrations.

Native Work Introduced At Stockholm Opera

Music by Larsson Is Somewhat Reminiscent — Wilhelm Peterson-Berger Has Seventieth Birthday — Lea Luboshutz Plays Prokofieff Violin Concerto

STOCKHOLM.—At the Opera recently: Lars Erik Larsson's new work, Princess of Cyprus, on a libretto by the Finnish poet Zacharias Topelius. The music is eclectic, not to say reminiscent. However, the composer treats the vocal and orchestral parts with a clever hand. Leading roles were by Helga Görlin, Brita Ewert, and Set Svanholm.

Furthermore, the Opera, celebrating his seventieth birthday, restored W. Peterson-Berger's opera Arnljot. Re-stagings of Wagner's Ring, under Nils Grevillius, and Si j'etais roi, and Parsifal, under Herbert Sandberg, were also in the recent repertoire.

ORCHESTRAL FINALE

Ernest Ansermet and Fritz Busch led the last concerts of the season. At his farewell, Ansermet featured Stravinsky's Le Sacre du Printemps. The same evening Lea Luboshutz gave a highly musical reading of Prokofieff's D major violin concerto.

Busch led works by Beethoven, Mozart, and a particularly fine performance of Verdi's Requiem, with soloists Ina Souez (soprano), Fanny Elsta (alto), Jussi Björling (tenor) and Leon Björker (bass).

SCHÖNBERG FINDS RESPONSE

Schönberg's Pierrot Lunaire had its Scandinavian premiere recently. Although the work is too "cerebral" to attract popular audiences, those present were deeply impressed and accorded warm applause. The vocal part by Naima Wifstrand, had moments of strange beauty.

A radio peformance of Wilhelm Peterson-Berger's comic opera Doomsday Prophets was delightful. Leading roles were by Brita Ewert, Carl Richter, and Simon Edwardsen, all from the Royal Opera.

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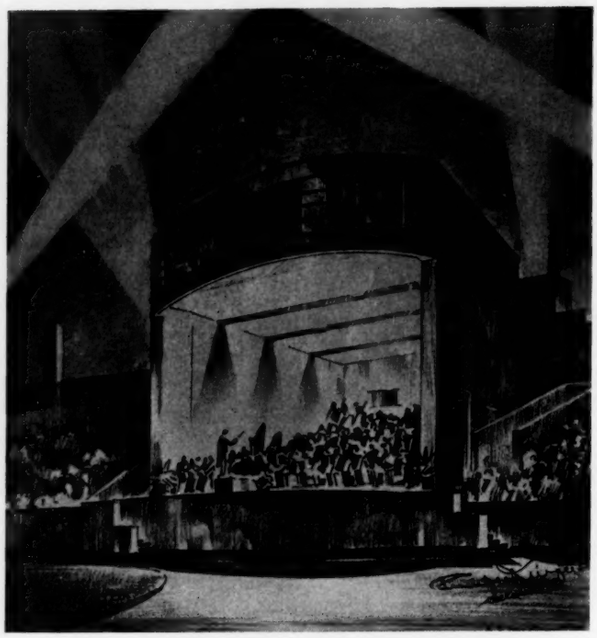
RUDOLPH GANZ,

pianist, conductor and president of the Chicago Musical College, was invested with the order of Grand Officer of the French Legion of Honor by René Weiller, French consul general at a reception in the college on June 16. Mr. Ganz was made a Chevalier of the Legion some years ago.

AL FRESCO SERIES IN NEWARK



A SKETCH OF ERNO RAPEE CONDUCTING THE ESSEX COUNTY SYMPHONY ORCHESTRA

at the City Schools Stadium, Newark, N. J. The orchestra which is in its second year, gave four weekly concerts in June, with Jascha Heifetz, Percy Grainger and John Charles Thomas as soloists, and the final concert presenting a performance of the Beethoven ninth symphony. Mr. Rapee has conducted the orchestra since its inception.

NEWARK, N. J.—The second of the Tuesday evening concerts of the Essex County Symphony Orchestra (Erno Rapee, conductor), took place on June 15, with Percy Grainger as soloist. An audience of 14,000 filled the stadium and applause was warm and consistent for the orchestra, Mr. Rapee and Mr. Grainger. The program was all-Tschaikowsky, comprising the Slavic March, Romeo and Juliet, part of the Nutcracker suite and the piano concerto in B flat minor. Mr. Grainger gave a superb account of the keyboard role in the concerto, and responded to the plaudits of his listeners with two encores, the Brahms Lullaby and his own Country Gardens. The orchestra, under Mr. Rapee's skilled and discerning guidance, played with full and malleable tone.

S. L.

National Orchestral Association and N. A. A. C. C. to Give Premieres

The National Orchestral Association and the National Association for American Composers and Conductors will join forces next season in presenting fifteen outstanding new American compositions.

At an annual meeting of the Association for American Composers and Conductors, also attended by Leon Barzin, conductor of the orchestra, a practical plan was formed which would enable American composers to have their music rehearsed by Mr. Barzin's orchestra and if found worthy played in his public concerts, either in his regular series or in a possible three-day festival of American symphonic music being considered for the spring.

Sigmund Spaeth, president of the composers' association, announced that any American citizen could submit an orchestral composition to the committee. It, in turn, will recommend to Mr. Barzin the material that proves worthy of rehearsal. Compositions or details of the plan can be secured at the N. A. A. C. C. office, 15 West 67th Street, New York. Members of the association are to be admitted to the public rehearsals of the works selected.

Many Composers Represented in Pan-American Festival

The dates of the Festival of Pan-American Chamber Music (Carlos Chavez, director) which Elizabeth Sprague Coolidge is sponsoring in Mexico City, are July 13, 15, 17, 20, 22 and 24. Composers listed are Bach, Carlos Chavez (Mexico), Roger Sessions (U. S. A.), John Alden Carpenter (U. S. A.), Jose Maria Castro (Argentina), Manuel M. Ponce (Mexico), Hector Villa-Lobos (Brazil), Luis Sandi (Mexico), Daniel Ayala (Mexico), Candelario Huizar (Mexico), Walter Piston (U. S. A.), Edward B. Hill (U. S. A.), Haydn, Jacobo Fisher (Argentina), Silvestre Revueltas (Mexico), Aaron Copland (U. S. A.), Beethoven, Roy Harris (U. S. A.), Hector Gallac (Argentina), Raul H. Espoile (Argentina), Jorge Urrutia (Chile), Alfonso Letelier (Chile), Debussy, Andre Sas, R. and M. D'Harcourt, Amadeo Roldan (Cuba). Performers include the Coolidge Quartet and the Cuarteto Ruvalcaba; Jesus Maria Sanroma, piano; Chamber Orchestra and Orquesta Mexicana conducted by Mr. Chavez; William Kroll, violin; Victor Gottlieb, cello; Martin Garcia, clarinet; Alfredo Bonilla, bassoon; Agustin Oropeza, flute; Julio Avila, oboe; Liborio Blanco, horn; Alejandro de la Torre, violin; Domingo Gonzalez, cello; and a mixed chorus.

Beebe Fund Awards Foreign Scholarship to Julia Ann Wilkinson

The trustees of the Frank Huntington Beebe Fund for Musicians have awarded a scholarship for foreign study for the year beginning September 1, 1937, to Julia Ann Wilkinson of Des Moines, Iowa. Miss Wilkinson, whose instrument is the viola, is a graduate of the Eastman School of Music, Rochester, N. Y., receiving the Bachelor's degree with distinction in 1936. Since that time, she has continued graduate study.

Golschmann at Stadium

(*Continued from page 7*)

The program did not call for unusual exploits in the realm of new interpretations. The opening Meistersinger excerpt revealed a spirited, vivacious approach on the part of the Gallic conductor. The contrapuntal structure was built up effectively, and there was exuberance in the treatment of the festive march theme and contrasting feeling for the lyrical element.

The Brahms concerto had a sensitive and smooth orchestral accompaniment, if one conceived on a somewhat small scale (or so it seemed in the vast outdoor spaces). Mr. Spalding's playing of the solo part had loftiness of feeling and exquisite tonal purity and restraint, as well as virtuosic spirit in the closing movement. The soloist had several recalls and played Chopin and Granados works in transcriptions as encores, with piano accompaniment.

The closing half brought the Beethoven C minor symphony, read gracefully but without great emotional power, with emphasis on nuance and dynamic details rather than on the heroic import of the score.

Mr. Golschmann's individual podium manner includes an ambidextrous beat, both hands extended before him and moving upward from the elbow. Points are sometimes emphasized with forward movements of the fists. He is a debonair, dynamic figure on the platform. His reception by the audience was enthusiastic, with several recalls at the ends of both halves.

The stadium presented a freshly-groomed appearance, with new paint making the stand resplendent. A particularly excellent amplification system has been installed, with a special control cage to the left and above the stage, serving to carry both musical sounds and speech to the audience with mellow quality and great distinctness.

Sunday Stadium Concerts to be Broadcast by CBS

Portions of the concerts at the Lewisohn Stadium in New York will be broadcast exclusively over the nationwide WABC-Columbia network every Sunday for seven weeks beginning July 4. Davidson Taylor of Columbia's program department is the commentator.

SINGS COMMAND PERFORMANCE

EIDE NORENA,

soprano of the Metropolitan Opera, during her engagement at the Coronation season at Covent Garden Opera, London, sang a command concert on May 10 at the Norwegian Legation for Their Majesties, Queen Mary of England and Queen Maud of Norway. (Photo by G. Marant, Paris.)

Seventeen Countries Cooperate In Dresden Music Festival

Variety of Concerts Presented, Offering Opera, Symphony, Chorus and Chamber Ensemble

DRESDEN.—The International Music Festival of the Permanent Council for the International Cooperation of Composers, with seventeen countries represented, offered three opera performances, three symphony concerts, three chamber music seances, and one choral program.

Festivities opened with Verdi's opera Macbeth, under Böhm's direction. An excellent performance, with Mathieu Ahlersmayer, Marta Fuchs, Sven Nielsson, and Rudolf Dittrich in leading roles.

The first symphony concert by the State Orchestra presented works of two Frenchmen, two Germans, a Jugo-Slavian, and an Englishman: Ouverture pour une operette imaginaire (Jean Rivier), Nocturnes, Nuages, and Fêtes (Debussy), concerto for piano and orchestra (Bozidar Kunc) with the composer as soloist, Moonshine Path (Herbert Bedford) with Jan Dahmen, violin soloist, Ein Ernstes Präludium und Eine Heitere Fugue (Robert Herger) and Symphonic Phantasy on a theme by Frescobaldi (Karl Höller). Böhm was the capable conductor.

CHAMBER MUSIC

A chamber music concert in the Albrechts Castle comprised songs by Wilhelm Kienzl, sung by Marta Fuchs, soprano, the eighty-one-year-old composer at the piano; sonata for violin and piano by Boleslav Vomácka (Willibald Roth, violinist, and Johannes Schneider Marfels pianist); concertina for flute and chamber orchestra by Edmund von Boïck (Fritz Rucker, flutist); and string quartet by Kurt von Wolfurt (Kniestädt Quartet).

At the second symphony concert in the Gewerbe Haus, the programme was: Overture to the comic opera Maskerade (Carl Nielsen), Variations on a Roccoco Theme (Joseph Haas), Passacaglia (Ludwig Irgens Jensen), a group of songs by Joseph Marx (Karl Schmidtt-Walter, tenor) and Vardar (Pantscho Wladigeroff). Paul van Kemper and the orchestra deserve mention for splendid performances.

A superb presentation of Strauss' Elektra, with Margarete Baümer in the title role was staged. Margarete Teschemacher, Rudolph Dittrich and Paul Schöffler completed the cast. Max Hofmüller was the producer and Böhm the conductor.

For the second chamber music seance we had string quartet by Ernst Ludwig, string quartet by Ludomir von Rozicki (Schachte Quartet from Leipsic), violin sonata by Oscar van Hamel (Jan Dahmen, violinist, Karl Weiss, pianist) songs by Rudolf Wagner-Regeny (Marta Roho, mezzo-soprano, the composer at the piano).

CHORAL OFFERINGS

An evening of choral music featured Iceland Cantata by Jön Leifs, The Bard by Kurt Atterberg, and Marien Cantata by Paul Graener. Tilla Briem, Trante Börner, Max Fischer, Fred Drissen, the Dresden Lehrergesangverein, Philharmonic Orchestra and van Kempen were the soloists.

An orchestral finale to the festival consisted of Le Furie d'Arlecchino (Adriano Lualdi), sinfonia in quattro tempi (Francesco Malipiero), Eine Schären-Saga (Hugo Alfven), sinfonia (op. 55) (L. Madetoja), symphonic variations (Henk Badings) and songs by Pfitzner sung by Maria Cebotari, soprano. Böhm conducted the difficult program.

The last chamber music list consisted of sonata for piano and cello (Yrjö Kilpinen) Grümmer, cellist, and Mme. Kilpinen, pianist; songs for alto and chamber orchestra (Kurt Striegler) sung by Arno Schellenberg, baritone; and second string quartet (Bela Bartok) played by the Jan Dahmen Quartet.

A performance of Othmar Schoeck's Massimilla Doni, with the original cast, brought the festival to a brilliant close.

BLANCHE B. JANSON

IN CORONATION OPERAS

GINA CIGNA

has been singing in the Coronation opera season at Covent Garden. One of her recent roles there was that of Tosca in the performance which presented Lawrence Tibbett as Scarpia in his over-seas debut.

Bartlett and Robertson Appear in Buenos Aires

BUENOS AIRES.—The two-piano couple, Ethel Barlett and Rae Robertson, are now in Argentina. Their first concert at the Ateneo, in Buenos Aires, was an outstanding success, the program including Bach's Prelude in E major and the chorale Schafe konnen sicher weiden, Mozart's sonata in E major, variations on a Haydn theme, La Fontaine Empoisonnée by Arnold Bax, Polka by Lennox Berkeley, La Maja y el Ruiseñor (Granados) and Danza Andaluza (Infante). The duo pianists won their listeners completely, the local critics being warmly favorable in their newspaper reviews.

J. W.

Roman Totenberg Touring in South America

Roman Totenberg, Polish violinist, is in South America on a concert tour. He has already played five concerts in Rio de Janeiro and is engaged for four more there. After this he goes to Buenos Aires, and to Chile and other countries. Mr. Totenberg returns to America November 1 for his third concert tour in the United States.

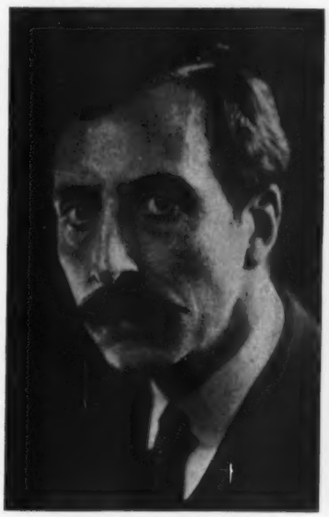
Memorial Programs for W. J. Henderson Broadcast

Fitting tribute to a great figure of serious music was paid by radio in the W. J. Henderson Memorial programs of WOR (June 8) and the National Broadcasting Company (June 9). On the latter broadcast, Olin Downes made an address.

Martinelli Invited to Return to Covent Garden

Giovanni Martinelli, Metropolitan Opera tenor, was invited to return to Covent Garden in London to appear in two operas at the end of the Coronation Season there. These were Carmen on June 25 and Othello, June 29. Mr. Martinelli sang at Covent Garden earlier in the spring series, and then went to Italy on June 1. Concert and operatic engagements in Belgium, France and other countries are included in the singer's summer itinerary.

ADDRESSES PARIS CONVENTION



ERNEST SCHELLING,

conductor of the Young People's concerts of the New York Philharmonic Orchestra, sailed on June 12 with Mrs. Schelling on the SS. Champlain. They went directly to their home on Lake Geneva, Switzerland. Mr. Schelling returned to Paris June 29 to address the International Conference for Young People's Concerts, at which he is the American delegate. He then goes back to Switzerland to continue his holiday. The young People's Concerts of the New York Philharmonic celebrate their fifteenth anniversary next season.

Ann Arbor Choral Union Announces 1937-38 Series

ANN ARBOR, MICH.—The Choral Union Series of 1937-38 will be one of the most elaborate ever provided by the University Musical Society, according to an announcement released by President Charles A. Sink of the society. The series includes the following:

October 22, Serge Rachmaninoff; November 9, the Cleveland Symphony Orchestra under Artur Rodzinski; November 19, Richard Crooks; November 29, Fritz Kreisler; December 8, the Boston Symphony Orchestra under Serge Koussevitzky; January 10, Ruth Slenczynski; January 18, University of Helsinki Chorus, consisting of sixty Finnish singers, who will spend two weeks in America, with appearances in Boston, New York, Philadelphia, Washington and other cities; January 28, Gina Cigna; February, to be announced; March 1, Georges Enesco in a violin recital.

Boerner in Operas at Hollywood Bowl

Charlotte Boerner gave a recital at McKinley Auditorium in Honolulu in May. The soprano has been re-engaged for the Hollywood Bowl, singing Leonora in Il Trovatore on July 29 and Marie in The Bartered Bride on August 12.

Choral Fete Scheduled For Maryland

Mountain Lake Park to Be Scene of Fourth Annual Event, in which Contest Is Feature

Mountain Lake Park, Md., expects 4,000 visitors on July 18, when the fourth annual Mountain Choir Festival will be held in Mountain Lake Park's large open-air rain-proof amphitheatre. A choral contest offers $225 in cash prizes.

Among visitors who will take active parts in the festival are Dr. John Finley Williamson, founder and director of the Westminster Choir School; Harvey Gaul, organist and composer; and Henry Holden Huss, composer. Sponsors include Mrs. Otto Kahn, Mrs. Theodore Roosevelt, Sr., F. Melius Christiansen, director of the St. Olaf choir; Dr. T. Tertius Noble; Clarence Dickinson; and Dr. William Powell Twaddell.

Dr. Williamson will conduct the festival chorus of 1,000 voices during the evening program, following a Solemn Procession at sunset, and a Choral Eucharist in which Dr. Felix G. Robinson, founder and director of the festival, will be the celebrant, assisted by his brother, Dr. Ralph C. Robinson.

Dr. Robinson, recently appointed to the faculty of Westminster Choir School, at Princeton, N. J., as a lecturer on The Christian Liturgies, has personally supervised preparations and early rehearsals for the festival. Rubrics for the order of service of the Solemn Procession, together with rubrics for vestments and the line of march, have been derived from ancient usages such as the Sarum and the Gallican Agenda.

Ushered in by the sound of trumpets, and the pealing of angelus bells, the evening procession on July 18 will be given by over 1,000 brilliantly vested choristers, altar boys and clergy. Dr. Robinson has also announced that vestments to be worn in the procession are copies of those worn in early Christian churches during the sixth century, perhaps the greatest era in the development of liturgy.

Wilfred Pelletier Weds Rose Bampton

Announcement has been made of the marriage of Rose Bampton, soprano of the Metropolitan Opera, and Wilfred Pelletier, conductor of that organization, on May 24 in Elkton, Md. The wedding was kept secret until June 12, when the couple sailed for Europe on the SS. Champlain.

Miss Bampton made her debut at the Covent Garden Opera in London on June 29, singing the role of Amneris in Aida. The Covent Garden appearance was Miss Bampton's second of this post-Coronation season in the British capital. On June 24 she was heard with the London Symphony Orchestra in a concert at Queen's Hall under the baton of Artur Rodzinski.

Upon completing her English engagements she will go to Holland for two recitals at the Scheveningen Kursaal, and later give a concert in Vienna, in addition to appearing at the Amsterdam Concertgebouw, where she is to be the soloist in an orchestral program under the direction of Willem Mengelberg. She is also scheduled for operatic performances in other leading European cities, and in Italy.

Salmond in England

Felix Salmond, English cellist, on June 20 broadcast over BBC in London. On June 21 he appeared in recital at Wigmore Hall, and his final appearance was as soloist with the London Symphony Orchestra at Queens Hall, Rodzinski conducting. Mr. Salmond returns to America in July to spend the rest of the summer in Maine preparing new works for his coming season.

Two Opera Houses Active During Berlin Summer

Modern Works Predominate—Concerts Given in Castles—New Concerto for Violin by Graener

BERLIN.—The State Opera is attracting its clients with many unusual features. Strauss' Ariadne auf Naxos drew large audiences recently. With new staging by Heinz Tietjen, clever conducting by Johannes Schüler, and a cast of Erna Berger, Victoria Ursuleac, and Helge Roswaenge, fine success was won. Wolf-Ferrari's witty Vier Grobiane followed. Erna Berger, Elfriede Marherr, Carla Spletter, Käte Heidersbach, Jaro Prohaska, Otto Helgers, Felix Fleisher, and K. A. Neumann were in the chief roles. Schüler conducted. The third attraction was Rimsky-Korsakoff's Titeje, with Wladimir Nowikow, Johannes Schüler, Tiana Lemnitz, Fritz Soot and Michael von Roggen.

The German Opera did not lag behind with allurements. Wilhelm Rode splendidly restaged Tiefland, sung by Elsa Larcen, Wilhelm Schirp, Lore Hoffmann, and Eywind Laholm. A success was Wolf-Ferrari's clever Il Campiello, staged by Hans Batteux, and sung by Lore Hoffmann, Rudolf Schramm, Hans Florian, Tresi Rudolf, Marie Luise Schilp, Valentin Haller, Ludwig Windisch, Hans Wocke, and Eduwar Kandl. Arthur Rother conducted.

CONCERT LIFE IN CAPITAL

This phase of Berlin musical activity divided itself into three parts of recent days: Romantic Festivals. German Bruckner Festivals, and Concerts in Castles and Serenades. The Romantic Festivals consisted of twenty-two concerts in the Philharmonic and Beethoven halls. In the White Hall the Pasquier Trio opened the chamber music seances with three trios—Böely, Lindpainter, and Schubert. There followed Walter Gieseking, Alfred Cortot, Emmy Leisnēr (soprano), Georg Kulenkampff (violinist) and Siegfried's Schultze (pianist) and Karl Schmidt-Walter (baritone).

In the Golden Gallery at Charlottenburg, three chamber music concerts were given: the Calvet Quartet, the Borries Trio, and Kulenkampff. In Monbijou three concerts brought Lubka Kolessa, the Benno Erdmann Trio, and the Strubb Quartet, with Elly Ney at the piano. The German Bruckner Festival was done in five concerts (Philharmonic Hall) conducted by Carl Schuricht, Bruno Kittel, Karl Forster, and Jochum.

The Schlossmusiken began with a concert by the Landesorchester under Fritz Zaun in the park of Niederschönhausen Castle. Program of J. C. Bach, Haydn, Mozart.

RECITALISTS HOLD FORTH

Poldi Mildner and Edith Axenfeld, pianists, gave outstanding piano recitals. Recent vocalists were Heddy Voss, Gerda Sanden, Mary Lewis, Carlotta Tag, Charlotte Gudschinski, Lucy Sigrist, Marie Roze and Herta Heinemann.

In the House of the German Press, two Italian artists were heard: Artalo Satta (pianist) and Luigi Silva (cellist). In the same hall, a concert of Young Artists featured Karl Schirmer, Erich Flinsch, and Werner Becker (pianists), Isabella Schmitz (violinist), Wilma Kellner (soprano) and Petronella Boser (contralto). In the High School for Music a special concert was given in instruments built by Albin Wunderlich, outstanding German violin maker. Wunderlich celebrated his fiftieth anniversary of violin making at this time. His admirers are convinced that his instruments compete effectively with the instruments of the old Italian masters.

Paul Graener has written a new concerto for violin and orchestra which Wilhelm Stross (accompanied by the Philharmonic) played over the radio. The Landesorchester, under Fiedler, featured August Halms' Allegro fiero in C, with piano obbligato (Paul Nebelsick, pianist). The last concert of the Philharmonic Orchestra was under Francisco Mignone, who presented Brazilian music by Braga, Villla Lobos, Lorenzo Fernandez, Camargo Cuarnieri and Mignone.

HEINRICH FRANKE

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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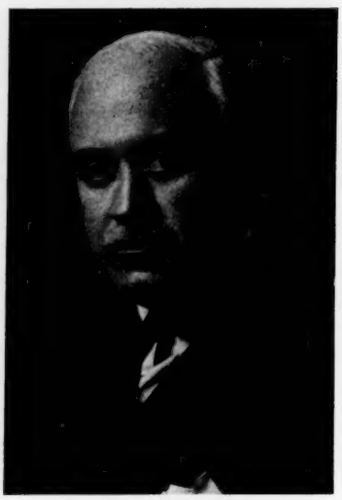
JUILLIARD CONCERTS SCHEDULED



GEORGE A. WEDGE,

director of the Juilliard Summer School, New York, announces sixteen concerts to be given at the Juilliard Auditorium during July and August. The series is opened on July 13 by Sascha Gorodnitzki, pianist. Other artists scheduled include Vera Brodsky and Harold Triggs, Sascha Jacobsen and Frank Sheridan, Katherine Bacon, Johana Harris, Alton Jones, Muriel Kerr, Arthur Newstead, Fraser Gange, Samuel Gardner, Charles Hackett, Kathleen Parlow and Marie Miller. (Blackstone Studios, N. Y.)

Kryl Symphony Orchestra on Oberfelder-Slack Denver Series

Kryl and His Symphony Orchestra, with Mary McCormic as soloist, appear on the Oberfelder-Slack Concert Series in Denver, Colo., among such eminent artists and attractions as Kirsten Flagstad, Josef Hofmann, Marian Anderson, John Charles Thomas, the Jooss European Ballet, and the Salzburg Opera Company. Kryl and his orchestra of fifty musicians are scheduled for the second concert of the series on November 2.

Monte Carlo Engages In Ballet Pleasures

Blum Dancers Give Large Repertoire—Music Contest Judged by Rabaud and Mascagni

MONTE CARLO.—The spring season of the Ballets de Monte Carlo, directed by René Blum, opened with a gala, at which The Elves (Mendelssohn), choreography by Fokine, was given for the first time. Un Soir (Florent Schmitt) and Suite de Danses, (Schubert, Couperin, Chabrier, Saint-Saëns, and Ravel) were also on the bills.

Other programs featured Don Juan (Gluck) Casse Noisette (Tschaikowsky) L'Epreuve d'Amour (Mozart) Les Sylphides, Petrouchka, Carnaval, Scheherazade Prince Igor, Le Spectre de la Rose, Aubade, Coppelia, Le Lac des Cygnes, and L'Amour Sorcier. The brilliantly successful cycle was closed on the evening of the British Coronation, at which time the entire audience joined in singing the English and Monaco national anthems.

INTERNATIONAL MUSIC CONTEST

Under the patronage of the Prince of Monaco, organized by the Municipality, and presided over by Henri Rabaud and Pietro Mascagni, the contest was eminently successful. The Republican Guard and Royal Guards of Rome bands gave two gala concerts. At the first, the Republican Guards played works by Berlioz, Lovreglio, Florent Schmitt, and Respighi. At the second, the Roman band gave a list of Clementi, Perosi, Saint-Saëns, Chopin, and Mascagni. Ovations and recalls were accorded the directors, Commandant Pierre Dupont and Commander Luigi Cireni.

SEBASTIAN JASPARD.

Joplin Hears Nelson Eddy and Choral Group

JOPLIN, MO.—Recently, Nelson Eddy appeared before a packed house in Memorial Hall to end the season's All-Star Concert Series sponsored by Mrs. Jay L. Wilder.

Mr. Eddy sang with gusto and aplomb, gave ten encores during the evening and fully satisfied the anticipations of his district-wide audience, both as to singing and personality in interpretation.

On May 4 The Handel and Haydn Society presented its oratorio for music week, St. Paul, under direction of Oliver Sovereign. The choruses, were sung with precision of attack, fine diction and dignity of style. The soloists were Nina Peel, soprano; Marjorie Smith, contralto; George Lovesee of Kansas City, tenor; and Tom Lowe, bass. Roberta Keith Sovereign was accompanist. The solos were marked by warmth and musical mastery.

H. D. R.

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New season begins October 7th, 1937

NORENA

NORENA

Photo by G. Marant, Paris

Filling Engagements at

Covent Garden, London
Coronation Season
as Desdemona
and Micaela

and at National Theatre, Oslo
as Violetta in Traviata

LA TRAVIATA—The Oslo Press, May 25, 1937

A big night for opera in Norway. Vocally, musically, and histrionically, Norena's Violetta is on an equally high level—so high a level that she stood alone during the performance. —Tidens Tegn.

A gigantic success. House sold out at double prices! Everybody was captured by Norena's enchanting personality and art.—Oslo Nyhedsog Avertissements-Blad.

It turned out to be exactly the great experience we all had been looking forward to. Clear, fine, and magnificent, borne by the most consummate singing art. . . .—Aftenposten.

In wondrously lovely costumes, Norena gave the most marvellous, the most perfect Violetta. What a wonderful artist! —Norges Handels og Sjöfartstidende.

It was unavoidable that Norena's impersonation of the tremendous and exacting part of Violetta should absorb 95% of the interest. A performance such as only the world artist can give.—Nationen.

Violetta is one of Norena's star parts. It gives her ample opportunity to display her best capabilities as a dramatic singer, her mastery of coloratura, and her great histrionic talent. She left nothing to be desired. She captured and held the attention from beginning to end. The performance was given to a sold-out house and in the presence of His Majesty the King.—Arbeiderbladet.

Norena was naturally in a class by herself. Her voice is great, warm, and rich. . . . Her acting is cultured, fine, and simple. . . . And how rarely it happens that the art of—one might say perfect—singing is united with natural and simple acting, as it is in the case of Norena.—Dagbladet.

All the claims of the difficult part were brilliantly met by our great singer Eidé Norena . . . who gave Violetta in a way that made the theatre shake with applause. The recalls were legion, and Norena received mountains of flowers. It was a great night. His Majesty the King was among those who kept up to the end of the ovations.—Morgenbladet.

MICAELA—The London Press, May 21 to 23, 1937

Eidé Norena did all the accepted blond ingenue things as Micaela, and did them very well.—Sunday Times.

Eidé Norena, as Micaela, sang with purity and freshness, and her aria, in the third act, was beautifully sung.—The Scotsman, Edinburgh.

Norena was able to make Micaela's song less colorless than they often are when a merely virginal quality is what the singer seeks.—The Times.

The really perfect performances were those of Eidé Norena as Micaela and Sir Thomas Beecham as conductor.—The Sphere.

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Commencement Events Among Chicago's Musical Offerings

American Conservatory Holds Graduation—Ganz Leads Illinois Symphony in Local Premieres

CHICAGO.—The program for the American Conservatory's fifty-first annual commencement concert at Orchestra Hall, June 15, was presented by Winston Johnson, organist; Charlene Shafer, Berniece Gornall and Kathleen McKitrick, pianists; Robert Harmon, Josephine Swinney and Thomas Kinsella, vocalists, and William Faldner and Mayer Oberman, violinists. The American Conservatory Orchestra under Herbert Butler furnished the accompaniments. These young artists upheld the high standard of a school whose faculty numbers 135 teachers and whose graduates are successful in many fields of activity. Dean Allen Spencer delivered the address and President John R. Hattstaedt conferred the honorary doctor of music degree upon Osbourne McConathy and Leon Sametini and degrees and diplomas upon the students.

RUDOLPH GANZ HONORED BY LEGION OF HONOR

Rudolph Ganz, president of the Chicago Musical College, was again honored by the French Legion of Honor on June 16 when Rene Weiler, French consul general here, made him an officer of the Legion, of which he was made a chevalier in 1925. The new honor is in recognition of Ganz's service in the promotion of French music in the United States.

LEO PODOLSKY STUDENTS GIVE "MUSIC IN MOTION"

Ten pianists from Leo Podolsky's class presented a Music in Motion program for the last Beaux Arts Salon at Medinah Club, June 13. Frances Ross, Irene Levy, Kathryn Dyer, Velta Press, Wade Parks, Carmen Simpson, Gladys Zerbel, Florence Smith, Esther Bernstein and Margaret Wickersham won the approval of a large and discriminating audience. Podolsky is an innovator and the program speaks volumes for his ability to discover worthwhile compositions and for unearthing seldom performed numbers. The participants displayed individuality and excellent training.

ELAINE DE SELLEM PUPIL IN RECITAL

Margaret Grover Winston, soprano, student of Elaine de Sellem, delighted a social and musical audience at the Casino Club, June 16, by her fine account of Lieder, French chanson, operatic arias and American ballads.

GANZ DIRECTS ILLINOIS SYMPHONY

Rudolph Ganz directed the Illinois Symphony Orchestra on June 6 in a program which included first Chicago performance of Ein Jäger aus Kurpfalz by Paul Hindemith, Charles Haubiel's Minuet and Burnett Tuthill's Bethlehem.

EDWARD COLLINS PLAYS OWN COMPOSITION

Playing his own concert piece in A minor for piano and orchestra with the Illinois Symphony Orchestra on June 20, Edward Collins, composer and pianist of national repute, won the favor of a capacity audience by his exceptionally fine pianism and ever fertile and original pen.

HANNA BUTLER CLOSES CHICAGO STUDIO

Prior to leaving for Fontainebleau, France, for the summer, Hanna Butler presented her students in the season's last "studio practices." Many out of town guests applauded the efforts of Willa Dryden, Sue Kornblith, Ruth Loftus, Alice Bovee, Auverne Smith, Adelaide Anderson, Ethel Shadle, Frank Nissen, Thelma Jensen, Mildred Boberg, Pauline Zwane, and Marcy Wescott.

CZERWONKY PUPILS SHOW VIOLIN MASTERY

Four violin soloists and an ensemble of six young violinists from Richard Czerwonky's studio were features of De Paul Music School's commencement season. Irving Ilmer, Luella Kramer, Robert Brown and Myra Cohen gave brilliant performance in individual recitals and as soloists with the De Paul orchestra.

Raymond Hanson's virtuoso performance of the last two movements of the Saint-Saëns G minor concerto with the De Paul Symphony Orchestra, June 8, brought him an ovation from his listeners. He is one of Walter Knupfer's most outstanding exponents.

AUDITORIUM BUILDING A BEEHIVE OF ACTIVITY

This season has seen extensive activities in the Auditorium Building for not only have the many attractively furnished halls and studios been so well patronized for teaching and concert purposes, but also during the past six months a goodly number of important music teachers have taken permanent studios there. The famous old building has been modernized and redecorated but still retains its old charm and excellent acoustics. Among the new tenants are Frederick Barnes, concert manager and Fred C. Redwood, formerly with Balaban and Katz, who will teach trumpet, trombone and saxophone in his new Auditorium Building studio.

RENE DEVRIES.

Sigma Alpha Iota Composition Awards

The Choral Composition Awards Committee of Sigma Alpha Iota, national music fraternity, has announced that the $150 award for Class B, which is for *a cappella* works for women's voices, and the $100 award for a fraternity song or hymn have been sponsored by patroness members in individual chapters. The patronesses of Sigma Theta Chapter of the Eastman School of Music, Rochester, N. Y., have contributed the $150 prize. Mrs. Paul Steese, known in choral circles for her book on Choral Music in American Colleges, is chairman of Eta Province Awards Committee and a member of Sigma Theta. Mrs. Arthur J. May is chapter chairman.

MRS. PAUL STEESE
awards chairman for Eta Province, patroness of Sigma Theta Chapter of Sigma Alpha Iota.

The patroness members of Omega Chapter of the Chicago Conservatory of Music recently sponsored a concert by honorary members and husbands of members at the Edgewater Beach Hotel. The concert resulted in their gift of $100 for the Class D award for fraternity songs or hymns which will be called the Omega Chapter Prize. Those who participated were Emerson Abernethy, baritone; Elsie Alexander, pianist; Richard Czerwonky, violinist; Elizabeth Moritz, pianist; Sonia Sharnova, contralto, and Ella Spravka, pianist. The chairman for Gamma Province is Amy Keith Carroll, a patroness of Omega Chapter and known for her musical activities in Chicago. The chapter chairman is Mrs. Cora Grimm Ryerson.

MRS. JOHN CHARLES CARROLL,
patroness and chairman, Gamma Province, patroness, Omega Chapter, Sigma Alpha Iota, Chicago. (Photo by Fernand De Gueldre.)

There is a prize of $350 listed for Class A which is for a choral work with orchestral accompaniment either for mixed or women's voices. The prize in Class C is $100 for short works for women's voices with accompaniment.

Many composers including Gena Branscombe, Annabel Morris Buchanan, Radie Britain, Buenta Carter, Mabel Daniels, Marianne Genet, have expressed their interest and intention to contribute works to the contest. Complete details are available in a folder which may be had upon request to Helen Bickel, 833 Salem Ave., Hillside, N. J.

Harmony Guild of New York Hears Huss Scores

On June 8, at Steinway Hall, the Harmony Guild of New York presented a program of original compositions by Henry Holden Huss, American composer and pianist, performed by the composer; Jeanette Wiedman, pianist; and Carmela Ippolito, violinist. Jean Buchta gave a résumé of her season's talks on Music Terminology as an Approach to Music Structure.

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Baldwin-Wallace College Festival Brings Picturesque Performances

Bach Programs Impress, with Noted Artists Assisting Local Chorus and Orchestra —Cleveland Institute Students Present Marriage of Figaro

CLEVELAND, O.—From the tower of the Administration Building of Baldwin-Wallace College its brass choir inaugurated the fifth annual Bach Festival with a half hour program of chorales. In picturesque groups devotees of the great Leipsic cantor sat and stood on the campus whence the large procession migrated to the main auditorium which was filled to capacity. Albert Riemenschneider had spared no efforts to offer some of Bach's most valuable creations bequeathed to the world of music. The first day was devoted to a more miscellaneous program, containing a motet and chamber music; harpsichord and clavichord compositions with John Challis at the instruments; the concerto in C major for two harpsichords and the Peasant Cantata with orchestra in concert form; Carabella Johnson, soprano, and Paul Flood, baritone, giving a splendid performance.

The evening performance, again initiated by chorales was augmented by the distinguished artists Arthur Kraft, tenor; Chase Baromeo, bass; Louise Lerch, soprano, and Marie Simmelink Kraft, contralto. The choruses, under the direction of Albert Riemenschneider have made noticeable strides since last season. Carl Schluer directed the festival orchestra competently in the Brandenburg Concert (No. 2), while in the glorious Magnificat in D major chorus, soloists and orchestra set forth their finest efforts.

The second day was given over to a thrilling performance of the St. John Passion, preceded by the cantatas No. 23 and 82, as well as the Brandenburg Concerto (No. 4) in G major. An enthusiastic audience applauded the profusion of events and was deeply moved. Praise and appreciation should go to Director Riemenschneider for his untiring zeal in realizing these annual festivals.

MARRIAGE OF FIGARO SUNG IN ENGLISH

At Severance Chamber Music Hall two capacity houses were on hand to applaud the presentation in English of Mozart's Marriage of Figaro, staged under the capable direction of Boris Goldovsky with students of the Cleveland Institute of Music and its student orchestra. It was an ambitious undertaking, and within its limitations it offered much that was commendable. As far as voices are concerned, Marcia Bissell (Countess), Tillie Schenker (Cherubino) and Elizabeth Stoeckler (Susanna) distinguished themselves. Disturbing was the English diction of the American Middle West in some instances, although as a whole credit is due Mr. Goldovsky for an otherwise enjoyable and efficient production.

The National League of American Penwomen (Phyllis Fergus Hoyt, national president), held its congress, celebrating the fortieth anniversary of its foundation at the Hotel Cleveland. An exhibition of 200 paintings by members, and an evening concert presenting compositions by members of the composer group were two outstanding features of the convention. Regrettable as was the absence of Josephine Forsyth, national chairman of music of Ohio, she was nevertheless present in spirit, for Elva Gamble, soprano from Chicago sang her setting of the Lord's Prayer. Many composers were represented by fine compositions; among them Eleanore Everest Freer and Dorothy Radde Emery, former Clevelander, now of Washington, D. C.

GODEY BOOK PROGRAM

A unique recital of Thoughts and Songs From the Book of Books for Fashionable Ladies by Mr. Godey (1837-1879) was offered by the Lecture Recital Club at the Chagrin Valley Hunt Club. The artists were Norma Thrower, dramatic and Marie Simmelink Kraft, lyric. Both ladies were charmingly attired in costumes of the period, changing their habit in keeping with the mood and character of songs and recitations. Mrs. Kraft played all accompaniments on the new-old spinet piano.

EXPOSITION RE-OPENS

The second edition of the Great Lakes Exposition was launched on May 29. The weather being favorable, visitors thronged the grounds and expressed their delight at the innumerable sights. James Roosevelt, oldest son of the president, snipped the satin ribbon and toured the grounds with his hosts: Lincoln Dickey director, and Dudley Blossom, chairman of the committee, and Mayor Harold H. Burton. It is to be regretted that the Cleveland Orchestra has no engagement to supply summer concerts in the shell. Last year the night concerts with guest conductors in addition to Rudolph Ringwall were a popular attraction.

NEW WPA CHORUS

To a goodly number of choruses already functioning in Cleveland, the Federal Music Project is planning to add another which should supply a type of music that has been neglected in our day. This is the oratorio. Carl Radde, excellent musician and experienced choral director will undertake to build and train the large body of singers eager to study the first scheduled work, Haydn's The Seasons. The opera department is at present at work preparing Carmen and Cavalleria Rusticana after shelving Il Trovatore which has been presented in every available hall and High School Auditorium in the city since February.

R. H. W.

Dr. Curt Sachs to Be Visiting Professor at N. Y. U.

Dr. Harry Woodburn Chase, chancellor of New York University, announced the appointment of Dr. Curt Sachs, European musicologist, as visiting professor of music for the coming year in the graduate school of liberal arts.

VIOLA MITCHELL

WINS ACCLAIM IN EUROPEAN TOUR

AVAILABLE IN AMERICA: WINTER AND SPRING OF 1938

BUDAPEST

(With Orchestra and in recital)

UJSÁG, March 4, 1937. By her superior musicianship and her perfection in handling and understanding her instrument, she was able to overcome the abundant technical and harmonic difficulties of the Malipiero Concerto.

PESTI NAPLÓ, March 4, 1937: There was great and enthusiastic applause from the distinguished public, for the excellent ensemble and above all for the very distinguished soloist.

PESTER LLOYD, March 8, 1937: Her bowing is energetic and free and at the same time sure and calm, possessing the most beautiful legato, the superior left hand technic, intonation, the perfection of her tone production . . . all were perfect. Her performances revealed an artistic temperament, strength of expression and above all a great abandon and variety of tonal colors.

BUDAPEST HIRLAP, March 9, 1937: Her large, firm soothing tone; her absolutely controlled left-hand technic, her elegant bowing, great temperament, and variety of tone were revealed especially in Mozart and Sammartini and also in the rest of her programme.

PESTI HIRLAP, March 9, 1937: The simplicity in Miss Mitchell is the limpid purity of her intonation, and tone; a youthful sympathetic charm in her playing.

●

PRAGUE

(With Orchestra)

DEUTSCHE ZEITUNG PRAGUE, April 21, 1937: Viola Mitchell, a charming young girl, certainly convinced the Prager audience yesterday of her undeniable genius. A very rich, noble tone, a commanding technique and fine musicianship revealed themselves.

STOCKHOLM

DAGENS NYHETER, February 3, 1937: Viola Mitchell plays the violin poetically and brilliantly. Her interpretations lead one into the atmosphere of Chopin and Liszt.

●

GOTHENBERG

(With Orchestra)

MORGENPOST, February 8, 1937: . . . How strong the burning fire gleamed behind her perfect performance. . . . There were flashes of real genius. . . .

●

LONDON

THE TIMES, March 25th and 28th, 1937: Miss Mitchell has assurance and technic and there was a real flow of just the right refined feeling about Faure's elegant Sonata. An entirely satisfactory performance, poetically as well as technically. It sounded gracious and inspired. . . .

THE MORNING POST, March 25, 1937: The Concerto was performed with that decision and understanding that distinguished all in which Miss Mitchell was heard.

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Paris Hails Berlin Orchestra Under Baton of Furtwängler

Opera House Crowded for Berliners—Pianists in Mass—American Artists Welcomed—New Music of Merit

PARIS.—Outstanding recently was the annual visit of the Berlin Philharmonic Orchestra, conducted in two concerts by Furtwängler, the Paris Opéra being packed with the *élite* on each occasion.

Piano playing, always in high favor in these parts was variously represented during past weeks. The best responses were scored by the Frenchmen, Alfred Cortot and Robert Casadesus, who had "capacity" at the large Pleyel Hall. Cortot attracted with his poetic charm, Casadesus with his romantic spontaneity.

Edwin Fischer revealed the might and majesty of Beethoven sonatas. Mark Hambourg the intellectual content of many keyboard writers. Ruth Slenczynski was astonishing as per usual, Sylvia Smith chose a program that seemed calculated to impress by bigness rather than intimate appeal. Wanda Landowska's series of ancient harpsichord and piano music (at St. Leula-Foret) was, as heretofore, a genuine artistic delight.

BRUSH OF THE BOW

Four violoncellists came ard conquered. Casals, soloist with the Philharmonic Orchestra, conducted by Sidney Beer, won an ovation. Maurice Eisenberg's recital increased admiration for this musician's dignified art. Piatigorsky did everything well. Raya Garbousova's exhibition had praise for instrumental mastery. Valentin Pavlovsky and Itor-Kahn played the accompaniments.

Michel Gibson, violinist, with Roger Aubert at the piano, gave a recital in the Studio Dantzig.

In the domain of chamber music, the Prague Trio did interesting work in compositions by Martinu, Ridky, Palenicek, Suk, and Dvorak. The Loewenguth Quartet recitaled with their wonted refinement.

AMERICANS HEARD

Of four excellent vocal recitals, privileged to hear, three were given by Americans: Noël Murphy (with Itor-Kahn pianist) in a presentation of Lieder; Roland Hayes, American Negro tenor (Itor-Kahn at the piano) in his highly polished interpretations; and Jules Bledsoe, American Negro baritone (Maurice Faure accompanying) whose technic, sonorous palette, and emotional quality cause one to marvel and thrill. Maria Müller, soprano (assisted by Michael Raucheisen, pianist) did well a magnificent program of Handel, Schubert, Weber, Wolf, Reger, and Strauss.

LIGHT FANTASTIC

Marga Waldron gave practically the same program she had presented here a year ago—not a very good way to do, if one desires to inspire the critical muse or build up a faithful public.

The program of the Monte-Carlo Ballet (Théatre des Champs-Elysées) did not enthuse me. Les Elfes, to music by Mendelssohn, showed no *raison d'être*. Don Juan, music by Gluck, created some colorful tableaux, otherwise it came off without special sensation.

The Philadelphia Ballet Company's week of performances at the Theatre des Champs-Elysées scored considerable success. The repertoire consisted of The Barn Dance, Terminal, Aubade, Fete Champetre, Minstrels, and so on, the Ballet excelling in the American numbers rather than in the classical type of work.

NEW RECORDS

Jean Françaix, certainly one of this country's most talented composers, can now be studied by people everywhere, his piano concerto having been recorded by H.M.V. (Philharmonic Orchestra, Nadia Boulanger conducting, composer at the piano). Formal clarity, interesting themes and developments, and ingratiating atmosphere. Rachmaninoff's records of the Chopin sonata in B flat minor offer exalted piano playing, and disclose a conception which for tragic pathos is nearly akin to Shakespeare. Marian Andersen, singing Siciliana (Handel) and Komm' Süsser Tod (Bach) makes a strong appeal to both heart and mind.

NOVEL OPUSES

Dozens of new pieces have been heard recently. One that made people sit up and take notice, is Martinu's concertino for piano (Harsanyi), violin (C. Schwartz), cello (Eisenberg) and instrumental ensemble (H. Tomasi, conductor). In four parts, the work impresses with solid construction, luxuriant musical ideas, and straight-forward, classical investure.

Three first performances of compositions by Marguerite Roesgen-Champion, won success before a large Salle Gaveau audience. Waltzes (Romantic, Sad, 1930) for two pianos, played by the composer and Pierre Darck, had to be repeated. Bucoliques (Chant Pastoral, Pluie au Printemps, Jeux de Nymphes) for harpsichord, showed the author's rare mastery of the resources of that instrument. A group of songs to words by Samain and Madame Roesgen-Champion (exquisitely sung by Ninon Vallin, the composer at the piano) are not only blessed with beautiful words, but with tunes that are actually singable—refreshing contrast to most of the "songs" which for want of something better to do, the bulk of our moderns are thrusting upon a defenseless world. IRVING SCHWERKÉ

BELGIUM HONORS SOPRANO

VINA BOVY,

soprano. Brussels recently conferred upon her the Cross of the Order of Leopold the First. On May 29, Mme. Bovy sailed for South America for appearances at the Colon in Buenos Aires, in Sao Paulo and Rio de Janiero. She is to sing in the San Francisco Opera season next fall, also in concert and radio before rejoining the Metropolitan Opera. She is under the management of the NBC Artists Service.
(*Photo by Apers.*)

Soloists Bring Variety to Programs Of Boston's Famed Pop Concerts

Request and Old-Timers' List among Events Led by Arthur Fiedler—WPA Units in Outdoors Series at Brookline—Studio Offerings

BOSTON.—The parade of soloists, major and minor, continued across the Pops Concerts under Arthur Fiedler in Symphony Hall as the fifty-second season of that institution began to approach the final stretch. On June 6, the annual Request Program listed the expected perennial favorites including George Gershwin's Rhapsody in Blue with Jesús Marí Sanromá, Boston's brilliant and well-liked pianist, as the inevitable soloist for a work with which his name is inescapably associated by a large portion of the Boston musical public.

On June 8 a program that attained more or less symphonic dimensions and quality —with the inclusion of such works as the Academic Festival Overture of Brahms, Ravel's ubiquitous Bolero and the Nutcracker Suite of Tschaikowsky—was featured by the appearance of Ruth Culbertson, local pianist, in a spirited and musical performance of the Mozart concerto in B-flat (K 595)—the first on record here, believe it or not.

The Framingham State Teachers College Glee Club appeared with the Pops Orchestra on June 9 and the New England Federation of Men's Glee Clubs on June 12. On the latter occasion Marjorie Church, also a local pianist, gave a moving account of the Saint-Saëns concerto in F major, with splendid support from Mr. Fiedler and the Orchestra.

Old Timers' Night on June 15 was the occasion for hearing old musical favorites. The following evening there was a well-arranged Children's program. On June 19, with members and graduates of the New England Conservatory of Music taking most of the places in the hall, four of them were soloists in the Bach concerto for four pianos—Susan Godoy, who is only fifteen years old, Verona Durick, Donald Currier and the aforesaid Mr. Sanromá, who, incidentally, is young Susan's teacher. The performance, on the part of all hands, was a good one, though a little fast in tempo occasionally for the taste of your correspondent. At the same concert Frances Brockman, concert-mistress of the Conservatory Orchestra, played the first movement of the Lalo Spanish Symphony.

WPA ACTIVITIES

The Federal Music Project here, while not exactly marking time, is naturally keeping a weather eye out toward the uncertain future. While several bands and an occasional orchestra give periodic concerts outdoors and while the usual institutional entertainment is furnished in various local communities, the more formal urban music-making has had a temporary pause. To the extent that the authorities dare, it may be supposed, they are concentrating efforts of orchestral and vocal musicians on the preparation of a tentative opera season this summer, with Ernst Hoffmann, now permanent conductor of the Houston Symphony Orchestra, to return as director. But no plans have been released, and probably none are definite until the expected slash in WPA personnel has happened.

In addition to such band, orchestral and choral concerts as are given outdoors twice a week at Brookline, a suburb of Boston, the project evidently intends to invade rural Broadway, for a concert of the State Symphony Orchestra, led by Alexander Thiede, has already been announced for Scituate, a summer resort on the Massachusetts South Shore.

Among the recent events that ought to be set down for the sake of the record have Sundelius under the auspices of the Malkin Conservatory of Music in Steinert Hall on June 14; the presentation of three ballets—Coppelia, Les Sylphides and Carnival—by the Russian-American Ballet, directed by Boris Novikoff, in Jordan Hall on June 5; and two evenings of opera by pupils and associates of Madame Vinello-Johnson in the Repertory Theatre on June 9 and 10. Alfredo Anzalone conducted. M. S.

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DECEMBER

December 29 to 31.....Pittsburgh, Pa. .....Music Teachers National Association

MARCH, 1938

March 27-April 1, 1938.....St. Louis, Mo. .....Music Educators National Conference (Sixth Biennial Meeting)

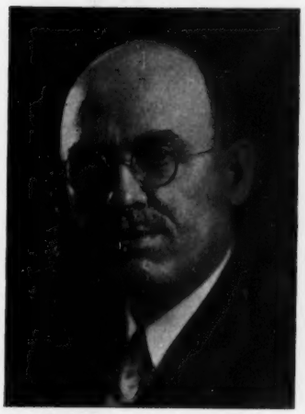
Werrenrath, Bibb and Thatcher on Peabody Conservatory Summer Faculty

BALTIMORE, MD.—Reinald Werrenrath, American baritone, is a newcomer to the staff of the summer school of the Peabody Consevatory of Music. Mr. Werrenrath has a record of more than thirty years of singing in concert and recital; he is a former member of the Metropolitan Opera and recently was featured in the Hammerstein operetta, Music in the Air.

Frank Bibb, vocal pedagogue and coach, returns to the summer faculty. Mr. Bibb

REINALD WERRENRATH

has toured as artist-accompanist; but while he continues this activity on occasion for leading artists, he has concentrated upon coaching and teaching, and assisting advanced singers in preparation for concert, opera or oratorio. A class in vocal sight reading under Wilmer Bartholomew is conducted at the conseratory, as well as classes in ear-training under Mable Thomas.



HOWARD R. THATCHER

As the summer courses are open to all grades, many singers will be able to secure such training along with their vocal study. Beginning this season, certain courses are offered and examinations given for credit toward the Peabody Teachers Certificate or the Bachelor of Music Degree. Three summers' work in piano, organ, violin, or voice is to be considered the equivalent of one winter's work for any year except the one immediately preceding graduation.

Another member of the summer school faculty is Howard R. Thatcher, teacher and composer. He is a graduate of the conservatory and a member of the winter school faculty. His courses in the summer school include harmony, counterpoint, theory, orchestration and composition. Mr. Thatcher is a leading organist and choir director in Baltimore and his original services for synagogue are widely used. Among his works which have been publicly performed are a concert overture, Legend for Orchestra, Symphonic Fantasy, a violin concerto and various chamber music compositions and numerous smaller works.

The Peabody summer course opened on June 28 and closes August 7.

FRANK BIBB

No Award in Hill-Coleman Contest for Double-bass Score

Hill-Coleman announce that the judges in their double-bass solo contest have decided that no composition submitted was suitable for publication on the basis of originality or of felicity with regard to the resources of the contra-bass.

Forty Local Composers Heard in Leipsic Week

Only Two Works Impress Reviewer

LEIPSIC.—I have often wondered why so little contemporary music is performed here, but after hearing a week of nothing but music by local composers, I cease to wonder or make comment. During the seven days devoted to new music, some forty composers were heard. Outstanding compositions were those by J. N. David (Partita for orchestra) and Helmut von Bremen, both of whom had something to say, and said it well.

Günther Ramin recently led Bach's St. Matthew's Passion in a splendid performance at St. Thomas Church. The protagonists were the Gewandhaus Orchestra and Chorus, and soloists Edith Laux-Heirenreich, Lore Fisher, Walter Ludwig, and Günther Baum.

Of pianists scoring in recital we had Poldi Mildner, Walter Gieseking and Walter Bohle (Bach-Beethoven program).

The evening Serenades given in the Gohlisserschlösschen park have begun again and are impressive as always. S. W. Müller led the Leipzig Chamber Orchestra in a program of Purcell, Niemann, Schubert and Mozart.

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Crisis in Economic Affairs Affects Mexico City Music

Concert Activities Hit by Depreciated Currency—Foreign Artists Are Absentees—Chavez Programs New Symphonic Works

MEXICO CITY.—The past winter has marked the culmination of a crisis in Mexico's musical activities. This is all the more apparent when one realizes that Mexico City was once considered the leading capital of Latin-America, a cosmopolitan, sophisticated, gay city compared with the tragic poverty of the country around it. Even in the throes of the Revolution, Caruso, Gigli and other artists graced the stage of the then unfinished Palace of Fine Arts. But what the Revolution failed to do, the economic crisis has accomplished with a vengeance.

FALL OF THE PESO

While the *peso*, stabilized at 3.60 to the dollar, has been a boon for American tourists, it has all but paralyzed the music world. So acute is the present crisis that only one foreign artist, Brailowsky, has given concerts here in over a year. Recital halls are darkened and the leading impresarios have little by little withdrawn from the field, justly pleading that as long as they must pay their artists on the dollar standard and charge admission prices in *pesos*, they inevitably close the season with a huge deficit.

The Mexican public, accustomed to paying the top price of $2.50 (Mexican currency) for an orchestra seat in the dramatic theatre turns an indifferent shoulder when asked to pay six and ten (the equivalent of $2.50 Am. currency) for the privilege of hearing a foreign artist. This explains the fact, so disconcerting to those artists who come here, that they invariably play to packed and wildly enthusiastic galleries while the orchestra and boxes gape with empty seats.

Ever since the withdrawal from the field of such commercial enterprises as the Daniels Concerts which gave up the ghost in 1935, there have been many local attempts to supply music lovers with at least a taste of their former fare. The Philharmonic Society of the National Autonomous University has, in its short existence, done valuable work by giving us such notable performers as the Roth Quartet, Barrere, Britt, Salzedo (and this year Brailowsky) but it is problematical how much longer this organization will be able to continue charging up its financial losses to the cause of art.

CONCERT LEAGUE PROSPECTS

Another praiseworthy effort is that of the LEAR (League of Revolutionary Artists and Writers), at present the most powerful force in the art world, which has attacked the problem from another angle and is endeavoring to build up native talent to replace the now inaccessible foreigners. If current plans materialize we will soon have an annual season, devoted exclusively to Mexican composers and musicians. Taking into consideration the fact that Chavez, Revueltas, Pomar, Luis Sandi, Daniel Ayala, Pablo Moncayo and the majority of younger composers are all members of the LEAR, the prospect offers a bright note of hope.

However there is one cruel, cold-blooded fact to be considered; in general these young artists, hopeful as they may be, lack the box-office appeal of a world-renowned figure, and what is more serious, they lack the professional aplomb and technical finish which only the discipline of professional travel and contact with foreign audiences can give. Chavez is today the only Mexican who packs the Palace of Fine Arts from top to bottom and this feat he accomplished only after his first trip to the United States when local audiences began to appreciate his talent through the reflected illumination of American publicity.

In spite of all this, the LEAR is a sturdy organization; with a top price of fifty centavos, stimulating programs of new music and talent it may well be able to remedy somewhat a situation which makes Mexico today, for the music-lover, as sad and dry as the proverbial desert.

CHAVEZ TO OFFER NOVELTIES

Carlos Chavez will introduce, as his custom, many new musical compositions during his orchestra season from July 2 to September 10. The majority are all familiar to American audiences but heretofore unknown in Mexico. Among these are Horace Johnson's Streets of Florence, Aaron Copland's Salon Mexico, Villa-Lobos's Amazonas, Hindemith's Mathis der Maler and numerous compositions of young Mexican composers whom Chavez has sponsored in recent years.

VERNA CARLETON MILLAN.

Adirondack Music Camp Holding Fourth Session

The Adirondack Music Camp, Inc., founded in 1934 by Ralph L. Hoy after twelve years of research, this summer holds its fourth season at Chateaugay Lake, N. Y. Heretofore, the camp was for boys and girls from eight to eighteen, but this year it has been enlarged, adults having been admitted for the first time. The camp is a cultural institution with music as the principal study. A program of athletic and recreational activities is also featured, morning hours being given to music and afternoons to sports.

Florence Lee Holtzman has previously given vocal training at the camp, but as she is in California this year, the three camps formerly used by her students are now at the disposal of Mr. Hoy. Mme. Holtzman's camps include a small theatre.

The curriculum offers training in orchestra, band, chorus, piano, solo voice, and violin. Private lessons are also available in swimming, archery, rifle range, dancing, handicraft, boating and riding.

Each season the music department gives a series of Sunday afternoon concerts, the proceeds going to a scholarship fund for worthy students. Well known concert artists have each year appeared as featured soloists. As the camp on Chateaugay Lake is within an hour's drive of Lake Champlain, Saranac Lake and Lake Placid, as well as the St. Lawrence Valley resorts, the audience is drawn from all these localities.

Eighth Eckel-Kress Recital Heard in Buffalo Series

BUFFALO, N. Y.—Mrs. John Leonard Eckel presented the last of her recitals with her artist-pupil Geraldine Kress, violinist, June 7, at the Town Club. Throughout the eight recitals Mrs. Eckel's informative remarks on the History and Appreciation of the Violin, its makers, literature, scope and limitations have been of high value. Much credit also is due Mrs. Eckel for the achievements of Miss Kress under her guidance.

The program was all-Spanish. In the Symphony Espagnole (Lalo) Miss Kress conveyed the enchantment of Old Spain. The first movement was delivered with authority and finish; the *scherzando* was charming; the *intermezzo*, most intriguing; the *andante* in lyric style with occasional dramatic moments; and the Spanish character of the *rondo* deftly emphasized. The Havanaise (Saint-Saëns) was played with emotional warmth. In the three Spanish dances which followed Miss Kress showed herself temperamentally able to impart the fire and passion of these compositions—Andalusia (Sarasate), Jota Navarra (Sarasate) and Danse Espagnole (de Falla-Kreisler). The encores were Serenade Espagnole (Chaminade), Serenade Espagnole (Glazounoff) and Playera (Granados), all in Kreisler transcriptions. Maria Kress at the piano was in sympathetic accord with the soloist. L. H. M.

SAILS FOR FOREIGN TOUR

ELSA FIEDLER,
pianist and accompanist, sailed on the SS. Queen Mary on June 22 for a summer in Europe. London, Sweden, Denmark, Salzburg and Paris are among the places to be visited. While abroad, Miss Fiedler will fulfill professional engagements. (Photo by Ruth Jacobi-Roth.)

Mr. and Mrs. Pietro Montana on Brussels Visit

Alfrida T. Kramer, executive secretary of the David Mannes Music School, and her husband Pietro Montana, sculptor and painter, sailed on June 19 for Brussels. They are to be guests of Professor Jean Capart, Associate Curator of Egyptology at the Brooklyn Museum and Director of the Museum of Art and History in Brussels. Mr. Montana has been commissioned to paint Professor Capart's portrait and those of his wife and two daughters.

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NBC to Broadcast Festival Music

Relays from Europe and Programs from This Country Make up Summer Budget

The summer music schedule of the National Broadcasting Company includes broadcasts from festivals and concert series in Europe and this country.

A series of broadcasts will be relayed from the Salzburg Festival, comprising a part of each type of program given. The Vienna Philharmonic Orchestra is to be heard in Strauss, Mozart and Verdi programs from the Mozarteum and the Festpielhaus. Operas given are to be Mozart's Don Giovanni, The Magic Flute and Le Nozze di Figaro, Verdi's Falstaff, Wagner's Die Meistersinger and Richard Strauss's Der Rosenkavalier. There also are to be orchestral serenades from the Palace of the Prince-Archbishops and concerts from the Cathedral of Salzburg.

From the Wagner Festival at Bayreuth, NBC plans to present the second act of Lohengrin on July 24 (red network). Other festival programs scheduled for NBC networks include a program of the German Singers Festival at Breslau, July 31, and a symphony concert from Bad Orb, July 10, under the direction of Charles Flick-Steger. Eugene Ormandy will be heard conducting the Vienna Philharmonic Orchestra on July 17 at the Bruckner Festival at Linz, Austria. NBC has arranged other international programs to originate at London, Mainz and other European centers.

American summer series include thirteen of the Robin Hood Dell concerts from Philadelphia, beginning July 3 and continuing until August 14, as well as the two Dell concerts of June 26 and 27.

NBC's Thursday symphony hour is to continue with two concerts by the Boston Symphony Orchestra August 5 and 12, from the Berkshire Symphonic Festival at Stockbridge, Mass., under Koussevitzky.

For the sixth consecutive year, NBC broadcasts music from the Chautauqua Institution. This summer presents two weekly series; one over the red network, with Albert Stoessel conducting, Sundays, beginning July 18, with the guest artists Ernest Hutchinson, Georges Barrere, Mischa Mischakoff and Georges Miquelle; and, Saturdays, beginning July 24, blue network, presenting the Chautauqua Little Symphony conducted by Georges Barrere.

The Goldman Band concerts are to be heard on Mondays until August 15 on the blue network.

Six performances of the Cincinnati Summer Opera (the Zoo Opera) are to be broadcast by NBC, beginning July 2 and continuing the following Friday, and thereafter on Saturdays, beginning July 17, until August.

NBC is to purvey for the fourth consecutive year Sunday evening concerts from the National Music Camp at Interlochen, Mich. These are to be broadcast beginning July 4.

Chamber music concerts sponsored by the Elizabeth Sprague Coolidge Foundation are to be heard from the campus of the University of California, featuring the Roth Quartet and the Kolisch Quartet. The dates are July 8, 22, 23, 29 and 30.

In addition, NBC continues many regular series of music literature through the summer. These include Frank Black's String Symphony, heard every Wednesday night over the blue network.

Radio Highlights

Dialed by M. L. S.

With the end of June, many of the fairest flowers of the winter airwaves have vanished and been replaced by a new crop of summer programs.

Among the non-musical newcomers are broadcasts of Shakespeare, put on simultaneously by **NBC** and **CBS** on Monday evenings. NBC (the blue network) gets the start by beginning on June 21, but on July 12, 19 and 29 Columbia will vie for the listeners, both programs taking the air at 9 p. m. **John Barrymore** is NBC's ace of trumps; on going to press, Columbia's ditto is still to be announced.

Add What Next Department: **WOR** plans to entertain the customers (starting July 9) by playing parlor games with them. The program is called Let's Play Games. If this broadcast spreads to all the networks, just imagine playing kiss-in-the-ring with Rudy Vallee, Coffee Pot with Toscanini, or Twenty Questions with President Roosevelt.

Signer-offers for the summer include **Lily Pons** (who closed her WABC series on June 23); **Marion Talley,** deserting WEAF after June 27; **Grace Moore,** winding up on the Columbia network on June 26. **Miss Talley** returns to her same Sunday afternoon spot in September, when she will continue to boost the lissom figure for Ry-Krisp, her sponsor.

Two year-round major programs are the **Radio City Music Hall** series with **Erno Rapee** and his symphony orchestra and selected warblers; and the **RCA-Magic Key Hour;** both **WJZ.**

Everybody's Music is the democratic title of the Sunday afternoon symphonic hour conducted by **Howard Barlow** on **CBS.** The feature of June 20 was the second of Colombia's commissioned compositions—a concertino for piano and orchestra by **Walter Piston,** with the composer conducting and **Jesus Maria Sanroma** at the ivories. **Mr. Piston** (a dynamic name, that) said that he had not tried to tell any story or paint any picture or rouse any particular emotions by his piece, but only set forth the adventures of several musical ideas. So saying, he mounted the podium, and for fourteen minutes the said musical ideas bounced about like bright colored balls. The next in line of the six American pieces in this series is **Aaron Copland's,** called tenatively Music for Radio; probable performance date, July 18.

Richard Bonelli is the star of the first magnitude on the **Universal Rhythm** hour, with **Rex Chandler's** orchestra, **Alec Templeton,** pianist, **Carolyn Urbanek,** soprano, and **Frank Crumit,** m. c., the program which has moved in on WABC's 9 p. m. Sunday spot, replacing the Ford symphonic series, which closed on June 13, with **Josephine Antoine** voicing the finale. **Mr. Bonelli** and his satellites moved into the Sunday group from a Saturday evening stand which they had occupied for some weeks.

E. Robert Schmitz's piano art is on exhibition to radio listeners each Saturday evening (WABC). He has chosen a sequence of Russian music, and comments on his selections. On June 19 he was assisted by **Martin Boykan,** six-year-old boy pianist of the Henry Street Settlement.

The Fireside Recitals, with **Frank St. Leger** directing from the piano, go on their melodious way each Sunday, with **Helen Marshall,** soprano, and **Sigurd Nilssen,** basso; **Arthur Jones,** harpist, and **David Dawson,** violist, were among those present on June 20.

If you feel the need of summer refreshment in the form of quartets of German Lieder and French chansons, you can indulge the craving on Friday nights by dialing the blue network of NBC; dispensers of these tonal joys are **Carol Deis,** soprano; **Celia Branz,** contralto; **George Rasely,** tenor; and **Alden Edkins,** bass.

There is no limit to what *America del Norte* will do for *America del Sur* these days; we gringos have even dedicated some Sunday broadcasts to Our American Neighbors (Columbia network). Argentina was saluted on June 20 on Columbia's new shortwave W2XE. **Gloria Guerla,** soprano, and **Carlos Vivan,** baritone, sang, and **Vincent Sorey** conducted the orchestra.

The Goldman Band is on the air (NBC-blue network) on Sundays and Mondays. For those who like band music—and lots of us can take it or leave it alone.

Mention should be made of:

Grisha Goluboff, fourteen-year-old violinist, played a $150,000 fiddle from Henry Ford's collection on the NBC-red network, June 20.

Yella Pessl, harpsichord, and **Marcel Dick,** viola, gave the first performance of a newly discovered sonata of Wilhelm Friedemann Bach on the **NBC Music Guild** half hour of June 18; 19, **Miss Pessl** and **Mitchell Miller,** first oboeist of the Columbia Symphony Orchestra, appeared on WABC in the Columbia Concert Hall concerts.

Pan-American Series Begun in Capital

Washington Scene of Vocal, Ballet and Students' Events

WASHINGTON, D. C.—The most outstanding of musical events in the nation's Capital during the past few weeks was the first of a series of concerts held at the Pan-American Union on June 17. Originally scheduled for outdoors, the program was held inside, due to inclement weather. Heard that evening was the United States Army Band under the direction of Captain Thomas F. Darcy, and Lucrezia Sarria, soprano, of Peru.

Of great interest to lovers of oratorios is the annual recital of H. Le Roy Lewis, baritone, at St. Andrews Episcopal Church. Arias from St. Paul, Elijah (Mendelssohn), and the St. Matthew Passion (Bach) were sung by Mr. Lewis in traditional style.

On June 10, Theodore Bekefi presented Glazounoff's ballet Raymonda and The Fairy Doll at Wardman Park Theatre. Mr. Bekefi's work revealed its customary beauty and perfection. Mention should be made of the excellent progress of Virginia Barry, Lila Zalipsky and Ronnie Cunningham.

Gertrude and Leah Effenbach presented a group of Junior students in recital on June 20, at the University Women's Club, displaying poise and stage deportment as well as splendid pianistic training.

G. E.

Photo by Maront, Paris

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ROSE BAMPTON,
soprano of the Metropolitan Opera, at the beach before her departure for Europe on June 12. Her marriage to Wilfred Pelletier, conductor of the Metropolitan Opera, was recently announced. She made her debut at Covent Garden on June 29, as Amneris.

MAURICE EISENBERG
(left) with his friend and teacher, Pablo Casals, studying a score in Mr. Eisenberg's Paris, home. In addition to concert tours, Eisenberg is head of the cello department at the Ecole Normale de Musique in Paris.

THE ROTH QUARTET and E. ROBERT SCHMITZ
(second from right). Mr. Schmitz and the quartet open the new concert hall of Stanford University, when they and other artists will play all the Brandenburg concerti of Bach. The concerts take place on August 3 and 6 under the patronage of Mrs. Coolidge. For this period, Mr. Schmitz has leave of absence from his summer class session, July 12 to August 25, in Denver, under the auspices of the Denver College of Music.

A PRIMA DONNA VISITS THE FIJI ISLANDS.
Lotte Lehmann and her accompanist, Paul Ulanowsky, pose with a native son of the region.

CARLOTTA REINER
fascinating an inmate of the London Zoo, which she and her husband, Fritz Reiner, visited during his recent stay in London to conduct opera at Covent Garden in the Coronation Season. Mr. and Mrs. Reiner sailed for America on June 30 by the SS. Ile de France.

RUTH POSSELT,
violinist, following a tour of engagements in Europe in recital and as soloist with orchestra is vacationing in Bar Harbor, Me.

MARIA SILVEIRA
at her summer home in Connecticut with the family of her pedigreed Irish setter Sheila. (Photo by Phil Reep.)

GRACE MOORE
recently visited Lily Pons at her Connecticut home and afterwards presented her with a silver birch tree. Miss Pons had a plaque placed on it and declared this was the beginning of her "autograph orchestra."

THE EIGHTEENTH CENTURY SINGERS,
a group of four Chicago artists under the direction of Erma Rounds, has sung this season with music clubs and schools and colleges. Each member—Mary O'Leary and Leota Holton, sopranos; Ethel Swindelle and Sally Radoff, contraltos—is a soloist engaged in concert, oratorio or light opera. Old French and English songs make up their programs, one of which was presented recently at Kimball Hall, Chicago.

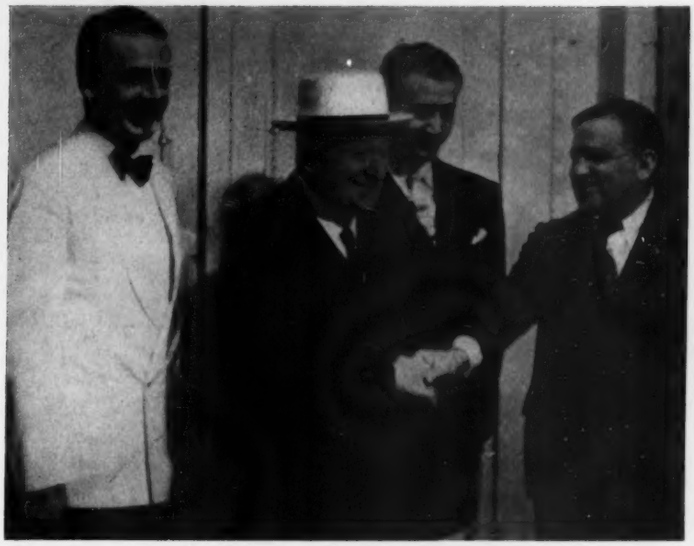
A PART OF THE STADIUM OPENING NIGHT THRONG

photographed during the intermission at 9:45 p. m. The crowd, promenading and chatting, forms a variegated background, with large numbers of standees massed in the upper part of the stadium. (Photo by Musical Courier Staff Photographer.)

THE HARMONETTES,

trio from the New York voice studio of Irma Swift. Left to right, Laura Alexander, Marianne Logan and Charlotte Walker. The Trio appeared in recital at Steinway Hall on June 17.

GERTRUD WETTERGREN and her daughter MARGARETA at the singer's summer home in Torekov, Sweden.



MAYOR FIORELLO H. LA GUARDIA CONGRATULATES ADOLPH LEWISOHN,

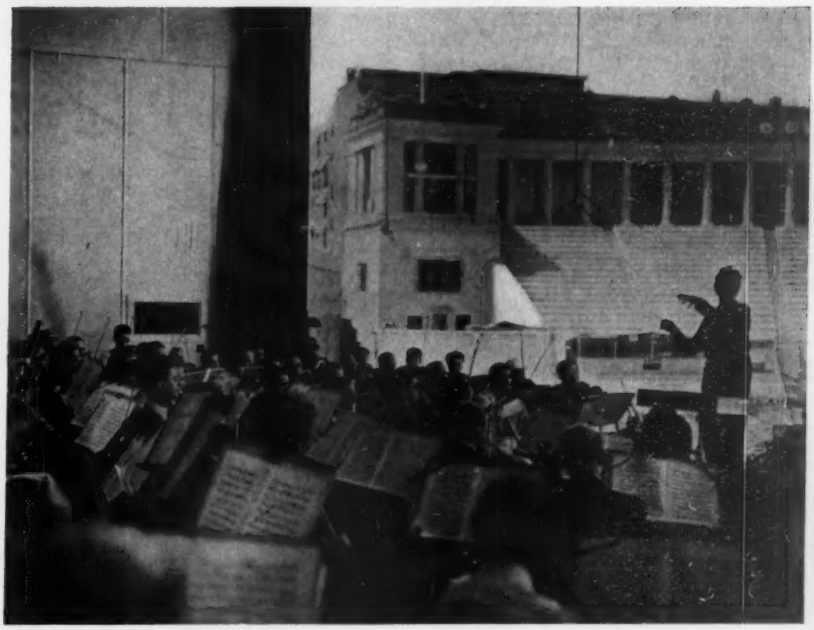
honorary chairman of the Stadium Concerts, at the opening program. Both were speakers on this occasion. Left to right, Albert Spalding, soloist in the Brahms Concerto; Mr. Lewisohn; Vladimir Golschmann, conductor of the St. Louis Symphony Orchestra, who is leading the opening span of the concerts, and Mayor La Guardia. (Photo by Musical Courier Staff Photographer.)

(Right) A REHEARSAL AT THE STADIUM.

Vladimir Golschmann leads the men of the Philharmonic Orchestra in a morning "workout" in preparation for the season's inaugural. One end of the empty Lewisohn Stadium is seen in the background. (Photo by Musical Courier Staff Photographer.)

(Left) ALEXANDER BRAILOWSKY,

Russian pianist, on the terrace of his summer home on Lake Lucerne, Switzerland. (Photo © by Max Kettel, Geneva.)



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NEW YORK JULY 1, 1937 No. 2942

Two more Stradivarius violins have been discovered. In view of what so many fiddlers tell one about their instruments, the latest find now brings the total of Stradivarius examples exactly to 2,894,467.

—o—

A Challenge to Teachers

One of the most suggestive and thoughtful discussions of the teacher's profession was recently made by Sir Percy Buck, the British educator, in his presidential address to the convention of the Incorporated Society of Musicians. Commenting on this speech, the Australian Musical News takes occasion to refute the popular theory that teaching music is a trade inferior to that of the performing artist. And it mentions such eminent figures as Josef Hofmann, Ernest Hutcheson and Percy Grainger as instances of the fact that "these two manifestations of love of music can co-exist in the same career." These sentiments parallel the noble words on the dignity and importance of master teaching in the career of the concert artist recently penned by Hofmann on the fiftieth anniversary of his concert debut as a boy prodigy, and reproduced at that time in the Musical Courier.

"Humanity," said Sir Percy in his address, "is like a regiment, persisting through the ages unmindful of personnel. To hand on to the next generation those ideals of artistic right and wrong into which we ourselves have been initiated; to save our children from those false gods to whom we have all bowed the knee in our time; to hand on what we have learned of the meaning of beauty, and of the technic by which it can be made manifest; to rescue them from some of the waste of time and toil which made our own mounting of Parnassus so slow and disheartening; is there any higher life for a man than this?" To which one may add, "for a woman as well."

Concerning the changes to which the modern educator ought to adapt himself, the British musician said that things were different fifty years ago, when one had only to take a diploma or degree, put up a brass plate and wait for pupils to come along."

"The teacher had finished his own student days with a certain limited amount of knowledge, and on that capital he lived to the end, never attempting to widen or deepen it, gradually becoming an out-of-date relic of the past. But as you know, those days are now gone, and gone for ever, for there has been a revolution. And it is the beginning and end of my jeremiad that the great bulk of music teachers of this country are behaving as if no revolution had taken place. . . .

"It is my candid opinion that a great awakening among musicians themselves is overdue. The days are over when a teacher can merely show how an instrument is to be played; and those teachers who propose, in these quick-moving times, to live on the capital acquired in their student days may prophesy disastrous failure for themselves before they begin. The average piano teacher nowadays must, besides piano technic and repertoire, be proficient in many and varied ways. She must be able to 'hold' a class of pupils, and to interest them in the meaning of music, and in its structure and development: she must be able to train them in listening and in all that is connoted by the word 'aural'; she must have a mind full of ancient and modern instances, and the power to illustrate at the piano at a moment's notice. She should certainly be able to harmonize tunes of all sorts readily, to extemporize, and to explain the harmonic basis of what she is doing; she should have the acknowledged masterpieces in all branches of music at the beck and call of her memory; and above all, she must understand the underlying principles on which both mind and body work—that common-sense study to which we give the rather suspect name of psychology."

Fortunately, in this day of advanced publishing standards and increased formulation of pedagogical ideals, there exist many excellent courses of instruction planned with an eye to the requirements of the student. Progressive methods of teaching are available for the aid of teachers who wish to master the new technic of humanized music study. In one sense, it is less difficult to be a good teacher today than it was a half century ago. What is needed principally is an open mind and the will to benefit from the new developments in the fascinating field of pedagogy.

—o—

What the Radio Is Doing

Interesting statistics on the incomes earned by leading concert and operatic personalities are furnished by George Engles, managing director of NBC Artists Service. His report concerns only those under his particular management, but it throws a light on the increasingly important part being played in commercial broadcasts by artists of reputation in the musical world.

Especially significant is his statement that "in the past year twenty-seven radio advertisers have used concert artists on their programs. Only a few seasons ago not more than two or three ventured to do so."

The financial rewards won by NBC singers and players during the last year were large. Mr. Engles relates that to the sum of $1,100,000 earned during this period through regular recital engagements, his artists added $206,184 from radio appearances.

Here are some of the figures: "One concert singer's radio earnings have totalled $44,350 in the past twelve months, and five others have had broadcasting fees running into five figures. Eighteen have more than doubled their incomes by appearing before the microphone. Of the eighty-odd concert artists under NBC management last season, sixty per cent supplemented their earnings through radio, although the concert division of NBC Artists Service was organized primarily to book recital engagements for its artists."

As to the old controversy whether the drawing power of concert and operatic artists is increased or lowered by their singing for huge wireless audiences that pay nothing, the verdict seems to be that it helps rather than hurts their box-office appeal.

"NBC concert artists have totalled six hundred and ten radio appearances this season, but despite this their concert activities have in no way been injured," Mr. Engles said. "Rather, the number of their recital engagements and the fees received for them have been increasing in about the same proportions as their radio engagements. The box office power of a number of them has been considerably enhanced by their becoming well known to radio audiences."

This important fact—i.e., that the radio has vast potentialities for increasing the audiences both for musical artists and for compositions—has been known for some years. Radio promises to win much wider hearings for American works, such as the ones which are being commissioned by CBS. It may prove to be the solution for overcoming the relatively limited circulation that new music has had. In this way, it is really "bringing good music to the people."

—o—

How the Composer Is "Gypped"

The sad state of affairs in which the American composer often realizes nothing for performances of his larger works, and sometimes is out of pocket several hundred dollars for the copying of the score, is now being amended by a vigorous crusade on the part of the Grand Rights Committee of the American Society of Composers, Authors and Publishers. From an informative article recently contributed by Minna Lederman to the North American Review, one gleans the following details of how this unhappy condition came to be:

"For perpetuating this system, established when he was something of an extra-legal, musical freak, the composer is himself somewhat to blame. Though his music now commands a rising market, he is still, quite naturally perhaps, the victim of a complex of fears.

"When a performer—conductor, virtuoso or ensemble—wants the work of a living composer, the representing management proceeds to buy or rent his music from the publisher, or the American agent. Scores for large works such as operas or symphonies are now seldom sold outright; instead there is a rental charge covering a limited period of use. For the larger works a performance fee is demanded, practically never for songs or single instrumental pieces, unless the rights are for European music held by certain militant agents.

"If the management balks at paying this fee, the publisher, or the agent, may refuse to sell or rent the music. In the case of works by Europeans such refusals are as a rule genuine. But since the American reluctance to part with royalties is well known, the charges, as already noted, are generally not high enough to be forbidding. Radio companies however have frequently refused to perform European works on which royalties were asked. There is a well authenticated story that Mr. Stokowski offered to share his own fee in order to include the music of a famous Austrian on one of his broadcasts.

"But if the music is by an American, the publisher's refusal will not be final. Instead he refers the transaction back to the composer, usually with the advice to make a present of the performance to the artist.

"Moreover if the new work is an opera or symphony, it is probably still unpublished when the conductor comes calling, for the cost of publication is so high that few commercial houses will risk bringing out an unperformed American score in extended form.

"The composer, under the artist's eloquent persuasions, is more than likely to yield his work gratis. He is even ready, in order to insure the performance, to dig two hundred dollars out of his own pocket so that the parts may be copied from his manuscript for the use of the orchestra.

"He makes this gesture for a number of reasons which at first glance seem practical. The conductor generally reiterates, what the composer already knows to be true, that the board of directors or trustees has allotted no resources for such purchases. Directors are indeed notoriously conservative. Then there is the usual threatening implication that a piece from the established repertoire may be substituted free of copyright. Last and most important, the composer expects the performance to bring him before the public and so perhaps open the way to fame and fortune. It is this mirage of 'advertising' which effectively blocks the economic progress of the American composer."

Though a certain publicity value attaches to performance by a major opera company or symphony orchestra, the same is true of hearings which yield a deserved financial reward for the composers. Music patrons who are influential in dictating policies of such organizations should lend their voices to the just plea of these workers for something more than applause and newspaper reviews as a return for their labors.

VARIATIONS

By Leonard Liebling

The heaviest and thickest volume ever to come to this desk for review, is Dr. Ludwig Ritter von Köchel's Catalogue of Mozart works, the book being officially entitled Chronologisch-thematisches Verzeichnis der Werke W. A. Mozarts (Chronological-thematic Catalogue of the Works of W. A. Mozart).

I placed the tome on my bathroom scales, which registered a weight of exactly five pounds, even though the covers are of paper.

That, however, is not the manner in which to judge a book, and especially not such a book as this masterpiece by Köchel.

Musicians as a rule know what this means when they see it on a concert program: "Symphony No. 35 in D major (K.V. 385)—Mozart". However, the "K.V. 385" often mystifies the less informed concert-goer. It relates to the chronological number of the symphony, as given in the Köchel Verzeichnis or Catalogue.

Köchel was an Austrian, born in 1800 (died in 1877), a musical amateur of exceptional talents, Doctor of Law, teacher at the Austrian Court, Imperial Councillor, etc. He received a patent of nobility in 1842. In 1862, preceding the publication of the Catalogue, Köchel issued a study called Über den Umfang der Musikalischen Productivität W. A. Mozarts (On the Extent of the Musical Productivity of W. A. Mozart). The catalogue itself lists 626 numbers, the last being the Requiem, at which the composer was laboring until almost the hour of his death. The present edition is the third, issued by the original Leipsic publishers, Breitkopf & Härtel.

To skim even casually through the nearly 1,000 pages of Köchel, is to realize the patient and prodigious research, the tremendous enthusiasm, and the scholarly technical knowledge which he possessed. His work is dedicated to the Bonn professor, Otto Jahn, writer of the famous biography of Mozart.

After introductory prefaces, the volume proper opens with the listing of the Menuett and Trio for piano, composed by Mozart when he was five or six years old; and it ends with the Agnus Dei of the Requiem. Countless explanatory notes, painstakingly exact, tell where the original scores are now to be found, how many authentic copies were made, the names of publishers of the various editions, and the sources to which to turn for critical and historical comment. Copious indices and cross-references furnish further aid, aside from the fact that the author gives the musical notation of the first few measures of every work he tabulates.

The history of the early efforts to collect and properly arrange the Mozart material shortly after his death, is another arresting chaper, in which high tribute goes to Breitkopf & Härtel for their unremitting and generous assistance.

No real musical library should be without this third edition of the great Köchel compilation, which has been re-edited recently by Alfred Einstein.

There is only one drawback to the catalogue—its pages are uncut. Nevertheless, the job of cutting them is rewarded ten thousandfold by what is found in them, if one can read German. There should be an immediate English translation of the precious book.

* * *

In the June number of Vogue, Frank Crowninshield writes about Picasso, the modern Spanish painter, and says: "How fantastic it must be for a man who is still in his middle fifties, to lean back in his chair, light a cigarette, gaze into space, and suddenly realize that, among all the men in the world, he is, in his own profession, the most gifted, successful, and renowned. There are perhaps a dozen men of our time who could have rightfully entertained so extraordinary a presumption, Debussy, Renoir, Nijinski, Paderewski, Toscanini, Freud, and Kreisler would probably be among them. . . . But the case of Pablo Picasso is even more incredible than theirs. . . . ."

Leaning back in his chair and gazing into space, Debussy might also have reflected that during his own lifetime there were Wagner, Liszt, Brahms, Rubinstein, Ravel, Smetana, Johann and Richard Strauss, Tschaikowsky, Saint-Saëns, Dvorak, Gounod, Massenet, Bizet, Wolf, Franck, Rachmaninoff, Grieg; and Kreisler's vision could have encountered the late Wieniawski, Wilhelmj Joachim, and Ysaye, the later Kubelik, Elman, Heifetz, and the latest Menuhin.

* * *

It has been decided officially that the high schools in New York are to include in their musical courses the teaching of jazz and swing.

H. I. Phillips, humorist of the Sun, is led to remark that no doubt Paul Whiteman, Rudy Vallee and Duke Ellington will give the lectures; parents are sure to be staggered when Junior demands a tuba, fiddle and snare drum for his homework; father will feel queer about going to see some Broadway jazz leader about Little Benny's poor report card; the daughter, rebuked by mother for a "D" in English, will retort, "What of it? Ain't I second in my class in swing rhythm?"; and the morning sessions in the schools will open with a half-hour of tap dancing, followed by rhythmic geometry and lyrical chemistry.

The Sun man may like to know, too, that in trigonometry the teachers will discard the rhomboid for the rhumba.

* * *

That brings me to the subject of mathematics, and I confess that mine are notoriously poor, otherwise I should never have overlooked a slip which eluded our pressroom, in the Musical Courier of May 22, to wit:

Hans Hess, Chicago cellist, has a fine Carlo Bergonzi example. During the artist's recent Southern tour, a newspaper mistakenly said that his (1741) knee-fiddle was made in 1761. After the concert, a local date-hound (there is at least one in every community) asked the cellist, "How could Bergonzi have factured the cello in 1741 when he died in 1755?" Quick as *prestissimo*, Hess replied, "I have always thought the instrument was made in Heaven."

It stands to reason that the second 1741 should be 1761.

* * *

Also musico-mathematically speaking, some facts are arresting as presented by Robert H. Davis, globe trotter, writing to The Sun (May 28) from Calcutta:

Music and money form an invincible combination in this corner of the world. The rupee is valued at 16 annas, half of which are 8 annas. The harmonic scale contains eight notes in the treble, eight in the bass, written alphabetically. Here instead of A B C, etc., notes are written 1 anna, 2 annas, 3 annas, etc., and the members of the several thousand brass bands now at large throughout the empire read the notes on the anna basis. Time and measure are also written in annas. Expression, being another matter, is under the control of the director, usually a European. Indian orchestras, familiar with anna music scores, can play the most difficult classical opera, without knowing what it is all about, leaving that petty issue to the whim of the conductor. When an Indian wishes to appraise anything that can be measured comparatively, the anna serves admirably. For example, "a three anna girl," a "seven anna man," "a five anna day," "four anna laugh" or what have you. Yes, the exact science of mathematics.

* * *

"An intensive study of all the orchestral scores since Debussy's La Mer—and I have just finished such a study," writes an English critic who does not wish his name mentioned, "shows a tragic state of affairs, except for a few passable examples by Ravel and Stravinsky. The rest of the modernists are either atavists or copyists. . . . Our noble art wears a sorry expression these days, with lines of weariness and disillusionment, flabby cheeks, and bags under the eyes—if I may be permitted to make a physical comparison in an abstract matter. What the world would welcome, is an inspired new tonal surgeon, to amputate Music from its recent past and give it new and fresh contours and aspects."

* * *

Francis Boardman published a gem in the St. Paul Dispatch, as follows:

AIR CONDITIONING

Here's wishing that Moussorgsky's Flea
Would go and climb Joyce Kilmer's Tree;
That Volga Boatmen and their load
Would disappear down Glory Road,
Each having taken as a wife
Some gal who screams that She Loves Life.
Here's wishing hard that Going Home
Meant one-way tickets, say, to Nome.
And here's objecting to be fed
On Mammy's moldy Short'nin Bread.
If only all these pests would go
I'd revel in my radio.

* * *

"How have the mighty fallen," one might well exclaim when noting some of the current doings indulged in by well-known musical artists when they appear on the radio and in films. There is Paderewski, for instance, who has just completed acting and playing in a moving picture made in England, and soon to be shown in America. The once magisterial and aloof Paderewski performs his own Minuet and the first movement of the Moonlight Sonata (the title of the film) and offers close-ups of his hands on the keys!

* * *

It might be mentioned, too, that on the Bing Crosby program two weeks ago, Jose Iturbi played Mendelssohn's Spinning Song, Debussy's Rain in the Garden and—Zez Confrey's Kitten on the Keys.

* * *

The day of John D. Rockefeller's death, station WABC in New York gave a memorial radio sketch setting forth some of the highlights of the late financier's career. The theme song of the occasion, played by orchestra, was the main subject of the last movement of Brahms' C minor symphony. A strange choice, considering the fact that Rockefeller no doubt never heard the work in his life.

This column published a jape many years ago, sent by James G. Huneker, to the effect that the favorite tunes of the richest man in America probably were Schubert's "Oilking", and the hymn, "Praise God From Whom Oil Blessings Flow."

* * *

Listening to several well-known vocalists over the radio, I too am moved to paraphrase, in this wise with Burns' eloquent lines:

"O wad some power the giftie gie us
To hear oursel's as others hear us."

* * *

"Has any contemporary Russian composer written a Rhapsody In Red?", is T. M.'s first inquiry; and the second, "Are Brahmins lovers of Brahms?"

* * *

"In vocal methods, I am inclined to think," writes C. E. B., "that right is right, and wrong is fearful."

* * *

Ben Bernie, of whom it is said that he cannot read music (although he leads an orchestra and is known to radio audiences as *maestro*) owns a stable of racehorses. His colors appeared in a Belmont Park two-year-old contest on Decoration Day. They are white cap and jacket, with an enormous embroidered musical staff and the treble clef.

* * *

The foolish season is nearly here, and perhaps that is why Spiller's Dog Journal (London) felt moved to publish its significant paragraph: "She told me she had been thinking about the dogs that belonged to the royal family, and she felt sure they must know they are serving the King and Queen, and how proud they must feel."

Well, dogs serving Sir Henry Wood, Sir Thomas Beecham, Myra Hess, Vaughan-Williams, Sir Arnold Bax, Roger Quilter and William Walton would not exactly have to be ashamed.

I See That

Desire Defrere, stage director of the Metropolitan Opera Association, and his wife, Hilda Burke, soprano of the Metropolitan, sailed for Europe on June 12 by the SS. Pennland.

* * *

Dorothy Bacon, young contralto, finished her concert season with an engagement in Hanover, Mass., on May 15 and sails for Europe late in July. She is to visit Sweden and Denmark and make concert and radio appearances in Stockholm and Gothenburg.

* * *

Marion Frank Leslie, dramatic commentator, and Penny Hacker, pianist, gave a recital recently before the Dutch Settlers Society of Albany, N. Y.

* * *

Constance Hope, press representative for several Metropolitan Opera singers and other musicians, is now in California where she plans to open a branch office. She will also take a brief vacation in Honolulu.

* * *

Lamar Stringfield has written music for a play Aeolik Fragment (An Ancient Mystery) by Laura Newell, for production at the Great Lakes Exposition in Cleveland during June and July.

* * *

Roxine Beard, lyric soprano, and Shirley Sinclair, mezzo-soprano, recently left New York for the summer. Miss Beard is spending two months at the Seagle Colony, Schroon Lake, N. Y., returning in August for radio work. Miss Sinclair is at Brockton, Mass., and comes to New York to fulfill a church engagement over the weekends.

* * *

Courty Rossi-Diehl's song A Sanctuary Rose was sung by Charlotte Hamilton, contralto, on June 13 at the Portal Garden dedication at Graceland Memeorial Park.

* * *

Paul Gundlach, pianist and composer, on June 5 gave a recital at Battle Creek Sanitarium, Mich., performing works by Bach, Beethoven, modern composers, and his own Morning in the Country, and variations on a German Nursery Song.

* * *

Piano pupils of Thyra Dossel, assisted by Bernice Stodick, violinst, who is a pupil of Carl Tollefsen, united in a concert at the Swedish M. E. Church, Brooklyn, N. Y., on June 21.

Freeda Stein, soprano, who studies singing with Amy Ellerman, gave a recital for the English-Speaking Union, New York, on June 20, offering a program of arias and songs, with Gene Schiller at the piano.

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Lois Bannerman, harpist, was guest artist on May 14 with the Girls Glee Club of the Whittier School; 25, she was heard in Plainfield, N. J., and on June 22, she played in Wantagh, L. I.

* * *

Fowler and Tamara are to present their program of ultra-modern dance interpretations at the Island Theatre, Nantucket, R. I., on July 5 and 6. They have added an Andalusian dance La Gitna Farruca, the original of which is traced to the caves on the Sacro Monte, Spain.

* * *

Among the guest artists during the summer with the Promenade Symphony Orchestra in Toronto (Reginald Stewart conducting) are Malcolm and Godden, piano team; Emily Roosevelt, soprano; Stephan Hero, violinst; Georges Miquelle, cellist; Amparo Iturbi, pianist; Anna Criss, dancer; William Primrose, violinst; and Lawrence Power, baritone.

* * *

Frank Laffitte, pianist, a protege of the late Russian conductor Safonoff, is to give recitals in this country next winter.

* * *

Georges Miquelle, cellist, includes on his summer schedule an appearance July 8 as guest artist with the Promenade Symphony Orchestra of Toronto, playing the Haydn concerto under Reginald Stewart. At Chautauqua, N. Y. (Albert Stoessel conducting) Mr. Miquelle is to be heard in the Mozart-Cassado concerto. This concert will be broadcast over an NBC network. Engagements for Mr. Miquelle are listed with the Mischakoff String Quartet through the New England States. He also plans to spend some time at his summer home on Lake of Bays, Canada.

* * *

Carroll B. Righter, formerly of Philadelphia, is associated with the San Diego Orchestra Association for the present season.

* * *

Ethel Pyne, soprano, sang at the Von Unschuld University of Music, Washington, D. C., on June 15. Her numbers included Un bel di from Madam Butterfly, Above the Clouds (Carl Beecher) and Widmung (Schumann).

* * *

Gertrude Westmoreland, contralto, was heard in an intimate recital on June 20 in the Steinway Hall, New York, studio of Florence Turner-Maley. In a program of classic and modern compositions, Mozart's Alleluia and Gilberte's Ah, Love, But a Day were outstanding. George Todd presided at the piano.

* * *

Edyth J. Magee and her artist-pupil, Hizi Koyke, Japanese soprano, have left New York to spend the summer in Hollywood, where Miss Koyke will sing in the Hollywood Bowl on August 26.

* * *

Henry F. Seibert, Mus. Doc., organist of the Town Hall, as well as of Holy Trinity Lutheran Church, New York, gave recitals on June 6 and June 20, and will be heard on July 4, over WQXR.

* * *

Edna M. Hopkins, director of music in the Carbondale, Pa., M. E. Church, has concluded A Week of Music at this church, presenting senior and junior choirs, an operetta and concert at Sherman, N. Y.

* * *

Rosalie Mörtl, soprano, on a visit to Austria, sings over the radio from Salzburg on July 1.

* * *

The Hart House String Quartet, now on a European tour, broadcast over the BBC system throughout the British Empire on June 21. The quartet's European manager, André Mertens, has obtained immediate re-engagements for them in France, Belgium, Italy and Austria.

* * *

Minerva M. Haskin, assisted by D. J. Barteluce, presented students of the Bergen Studios of Music and Art in recital on June 25 at Bergen, N. J.

"If you used your feet, Bertie, could you play Bach?"

Willmore and Powers Notes

Beal Hober, soprano, appeared with the Essex County Symphony Society in Newark, N. J., and sang in the ninth symphony of Beethoven, Erno Rapee conducting. She will also have two guest appearances with the members of the Philadelphia Orchestra at the Robin Hood Dell on July 22 and 23, in an all-Wagner program, with Vladimir Golschmann conducting. These two appearances are reengagements due to her presentation at the Dell last summer, when she sang Isolde's Liebestod with Jose Iturbi conducting.

William Hain, tenor, will appear in Chatauqua this summer, singing the Duke in Rigoletto, and Miriam Winslow and Her Dancers give a special charity performance in Beverly, Mass., on August 24. Charles Naegle is appearing on the Continent. George Enesco, Roumanian composer, conductor and violinist, has finished his season at the Paris Exposition and will return to his estate in Roumania to prepare his programs for his coming orchestral and concert engagements next season.

Orrea Pernel, new English violinist, who will be heard in concerts in America in the fall, is having several appearances on the BBC in London and also a short tour in Norway. Abrasha Robofsky, baritone, has been engaged as leading baritone for the theatre at Camp Copake, Craryville, N. Y.

OBITUARY

Joseph Gahm

Joseph Gahm, pianist, teacher and composer, died on June 9 in New York at the age of seventy-one. Mr. Gahm, a former first violinist of the Boston Symphony Orchestra, was a native of Bad Mergentheim, Württemberg, and studied at the Royal Conservatory in Würzburg. He came to Boston in 1885, and gave piano recitals in the West and taught in Omaha. In 1911 he came to New York and opened a studio. He was for many years music editor for Carl Fischer, Inc., and composed several hundred scores and also made arrangements for piano solo. Mr. Gahm's wife, the former Nina Kremer, harpist, died in 1911. He is survived by a brother and a sister.

Vahan Zorian

SUMMIT, N. J.—Vahan Zorian, twenty-seven, a concert pianist, died on June 9 at his home here. Mr. Zorian studied at the Juilliard School of Music and was a pupil of Josef Lhevinne. His family formerly lived in Brooklyn, moving to this city five years ago. Surviving are the pianist's mother, three brothers and two sisters. S. T.

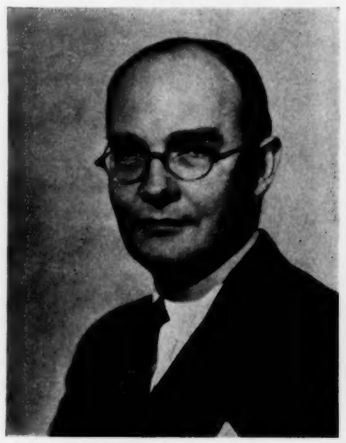
Arthur van der Linde

TORONTO, CAN.—Arthur van der Linde, voice teacher, died here on June 12 of pneumonia. Mr. van der Linde was born in England, and on coming to America as a young man was one of Edison's electrical engineers. He became interested in voice production and resigned his position, after preparatory training, to come to New York. He was a friend of Mme. Schumann-Heink and among his many pupils are Peggy Wood, Graham Marr, Clarence Nordstrom and Jack Whiting. Mr. van der Linde came to Toronto for a rest some five years ago, and liked the city so well that he took up residence here. F. C.

Florence M. Kirby

ROCHESTER, MINN.—Florence M. Kirby, pianist and instructor at Kansas State Teachers' College, Pittsburgh, Kan., for the past thirteen years, died on June 10 here. Miss Kirby was a graduate of Bush Conservatory, Chicago, and had studied with Harold von Mickwitz, Edgar Nelson, Grace Potter and Edward Collins. In 1927 she spent a year in London with Matthay. She gave many concerts in Kansas and appeared with the Kansas City Symphony Orchestra as soloist. Before she went to Kansas State Teachers' College, Miss Kirby was a member of the faculty of the Illinois Women's College at Jacksonville and at Abilene, Tex. She was a member of Kappa Alpha Chapter of Sigma Alpha Iota. Her home was in Chicago. R. D.

DIRECTS FIRESIDE RECITALS



FRANK ST. LEGER
director and pianist of the Fireside Recitals, a Sunday evening feature of the NBC-red network, with Helen Marshall, soprano, and Sigurd Nilsson, basso. The programs present songs of many lands.
(Photo by Ray Lee Jackson.)

Foreign News in Brief

Rodzinski in Budapest

BUDAPEST.—Artur Rodzinski, conducting the Budapest Concert Orchestra, won success in a program featuring Brahms' second symphony and Stravinsky's Fire Bird Suite. A. J.

King Hears Harpsichord

BRUSSELS.—Corradina Mola, Italian harpsichordist, gave a recital under the auspices of the Ministry of Fine Arts. After the concert, Miss Mola was received at the Royal Palace and congratulated by King Léopold.

André Mathieu, Boy Pianist, Plays in Paris

PARIS.—André Mathieu, Canadian boy pianist, gave a recital, June 4, in the salon of Madame Postel-Vinay. In addition to his interpretations of classical and modern compositions, André was applauded for his own and most recent opus, a suite of three pieces for piano, written in souvenir of his first trip across the Atlantic. The suite, entitled Aboard the Duchess of Richmond, consists of Sea Gulls, Little Sick Sister, and The Waves. I. S.

Mozart Festival in Alsace

STRASBOURG.—The Mozart Festival, given under the auspices of the Strasbourg Society of Friends of Music, opened with a gala presentation, in the original version, of Cosi Fan Tutte. Under Franz von Hoesslin, and stage direction of Fr. Schramm, leading roles were sung by Maria Gentile, Vittorina Palombini, Ines Alfani Tellini, Giovanni Manurita, Mario Gubiani and Vincenzo Bestoni.

The second evening was devoted to chamber music, performed by the Calvet Quartet. The final program was a list of symphonies in D and C major, concerto in D major, with Robert Casadesus, piano soloist, and Maria Gentile, soprano, in two arias, all conducted by Franz von Hoesslin. I. S.

Scotland Scene of Convention and Festival

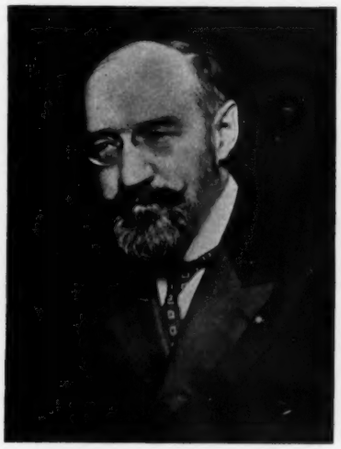
EDINBURGH.—Two important musical functions took place recently in Scotland. One was the Scottish Music Masters' Annual Conference (held in Pitlochrie in the Perthshire Highlands) which pointed out the steady return of the piano to popular favor, and the good effects on musical trade caused by the teaching of music in public-schools.

The other event was the seventeenth annual Edinburgh Music Festival. No better evidence of the high quality of music teaching in the country could have been produced than the remarkable series of performances given in connection with the competitions. Practically every possible style of playing was in demand, even to chamber music performed by one family. Record audiences were on hand, and the performances were all professional and well presented. W. S.

Stueckgold Pupils in Opera

Jacques Stueckgold, under contract with the College of the City of New York to give a certain number of hours to students of singing, is already giving four times as many periods. Five pupils have recently won important connections in opera in Europe, as follows: Anni vonStosch, soprano of the City Opera in Cassel, has been engaged for the coming Bayreuth Festival. Her roles include Sieglinde, Elisabeth and Pamina. Helma Varnay, singing the entire lyric repertoire, has been engaged for the opera of Basle, Switzerland. Wally Mittelstedt, soubrette, is in the Kiel Opera, and Anni vanBosch, also a soprano, on tour in India, was immediately re-engaged for a second tour. The baritone Jaro Prohaska, member of the Berlin and Vienna State Opera, has recently sung Telramund in Buenos Aires, where he is engaged for fourteen performance.

CONDUCTING AT CHAUTAUQUA



GEORGES BARRERE

remains in New York City until July 8, when he goes to Chatauqua, N. Y., for the summer to conduct orchestras there and to appear as solo flutist. Mr. Barrere will return to New York several times during the summer to make recordings. On June 13 the Maverick Sunday Concerts at Woodstock, N. Y., were opened by the Barrere-Britt Concertino, assisted by Inez Carroll, pianist.

Musicales

Grace Castagnetta Soloist with Festival Symphony

Grace Castagnetta, was solo-pianist and Eugene Plotnikoff, conductor of the June 13 concert of the Festival Symphony Orchestra in the Federal Music Theatre, New York. The pianist gave interesting treatment to variations on a Nursery Song, for solo-piano and orchestra by Dohnanyi. The simplicity of the theme soon becomes complicated counterpoint, with mock heroics and extremely effective piano-part; at the close Miss Castagnetta was several times recalled. The circus-music of Moussorgsky's Pictures at an Exhibition and works by Liadoff and Rimsky-Korsakoff completed the Russianized program, in which orchestra and Plotnikoff shared applause and honors. A large audience was on hand. F. W. R.

Jeanette Wiedman and Dorothy Victor in Steinway Hall

A large audience gathered in Nola Auditorium of Steinway Hall, New York, on June 7, to hear a recital by Jeanette Wiedman, pianist, Dorothy Victor, soprano, and Henry Holden Huss assisting. Miss Wiedman and Miss Victor are artists from the Huss Studio. The first group was devoted to the piano talents of Miss Wiedman, comprising pieces of Mozart, Brahms and Schumann, and a later appearance of this artist brought a request number, Valse Amabile by E. Marion Sexton; intermezzo in G major by Mary Schieffelin; and two items by Mr. Huss, The Brooklet and Valse in A. Miss Wiedman is a keyboard performer who combines strength, sensitive feeling and a flair for expressive coloring. Technically, her playing is sure and smooth. Miss Victor revealed a fresh, pure soprano voice, well trained and placed, in Villanelle (Dell'Aqua), Il Bacio (Arditi), and songs by Mr. Huss—Lullaby, Eine Kleine Nachtmusik (first performance); Music, When Soft Voices Die; Pack, Clouds Away; and I Dare Not Ask A Kiss. The concluding offering was the first movement of Mr. Huss's beautiful concerto in B (op. 10), featuring the composer with Miss Wiedman at the second piano. Insistent applause recalled Mr. Huss, who, for an encore, improvised on three notes suggested at random by the audience. M. L. S.

McClanahan Student Wins Prize

Frances Pottasch, fifteen years old, a pupil of Richard McClanahan at the Riverdale School of Music, New York, won the gold medal for the outstanding performance in the second annual amateur musical instrument contest held by the Park Department on the Central Park Mall.

Effa Ellis Perfield Guest at Heath Pupils' Recital

Effa Ellis Perfield of New York gave a talk on June 7 at the piano recital of pupils of Henrietta M. Heath at the Elizabeth Carteret Hotel, Elizabeth, N. J. Mrs. Perfield enlarged upon the musicianship part of the program and gave a demonstration of the work. She also presented the certificates for completion of work.

THE MUSICAL COURIER'S LIST OF EUROPEAN AND AMERICAN MUSIC FESTIVALS, 1937

Provisional List, Subject to Addition and Correction

EUROPEAN FESTIVALS

JULY

May 15 to August	Berlin	Open-air Performances in Friedrichshagen
May 16 to end of September	Oetigheim (near Baden-Baden)	Open-air Performances of Schiller's Die Jungfrau von Orleans
May 20 to August 26	Bad Kissingen	Concerts by Munich Philharmonic
May to October	Paris	Musical, Operatic, Ballet and Theatrical Galas in Connection with 1937 Exhibition
May 19 to July 3	Glyndebourne (Sussex)	Mozart Festival (Opera)
June 15 to August 15	Weimar	Schiller Festival
June 12 to August 29	Wunsiedel	Officially Recognized Festival Performances on the Luisenburg
June 15 to July 15	Nürnberg	Festival of Romantic Opera
June 16 to August 29	Clausthal-Zellerfeld (Harz)	Operetta Festival
June to September	Eppstein (Taunus)	Hebbel, Schiller, Presber Festivals
July 3 to 4	Donaueschingen	Music Festival
July and August	Berne	Open-air performances of Everyman at Cathedral
July 4	Bad Homburg	American Concert
July 11, 18, 25	Interlaken	Open-air performances of William Tell Festival Play
July 15 to September 15	Siena	Special Musical Performances
July 17 to September 11	Einsiedeln (Switzerland)	Mystery Plays at the Abbey
July 16 to 21	Linz	Bruckner, Beethoven, Schubert, Schmidt Festival
July 17 to September 11	Stuttgart	Palace Concerts
July 18 to August 1	Zoppot	Open-air Opera and Symphony Festival
July 19 to 30	Bad Ems	Music Festival
July 19 to 31	Haslemere (Surrey)	Dolmetsch Music Festival (Chamber Music: 16th-18th Century)
July 20 to August 29	Munich	Annual Festival (Wagner, Mozart, etc.)
July 22 to 31	Vichy	Wagner Festival
July 23 to August 21	Bayreuth	Wagner Festival
July 24 to August 21	Salzburg	Annual Festival
July 28 to 29	Bad Nauheim	Music Festival
July 28 to August 1	Breslau	German Choral League Festival
July and August	Augsburg	Open-air Opera and Operettas
July 29 to August 15	Verona	Opera in Roman Amphitheatre
July 30 to September	Paris	Open-air Performances at Notre-Dame of Vray Mistere de la Passion

AUGUST

August 1, 8, 15, 22, 29	Interlaken	Open-air performances of William Tell Festival Play
August 2 to 17	Machynlleth (Wales)	Welsh National Eisteddfod
August 3 to 18	Siena	Gala Evenings at Fortezza Medicea
August 5 to 8	Budapest	European Choral Congress
August 15 to 22	Budapest	Folk-dance and Folk-Chorus Festival
August 7 to October 2	London	Queens Hall Promenade Concerts
Mid-August	Bad Hersfeld	Music Festival in the Ruined Monastery
August 22 to September 8	Dresden	Festival Weeks
August 28 to September 5	Düsseldorf	Lower Rhenish Music Festival

SEPTEMBER

August 7 to October 2	London	Queens Hall Promenade Concerts
September 5, 12	Interlaken	Open-air performances of William Tell Festival Play
September 5 to 10	Gloucester	Three Choirs Festival
September 10 to 30	Lucca	Three Weeks' Festival Celebrations of The Holy Cross
September 21 to October 4	Perugia and Assisi	Sagra Musicale dell'Umbria
September (dates not yet determined)	Venice	Music Festival

OCTOBER

October 1 to 3	Kassel	Music Days of the German Work Circle for Home Music
October 5 to 9	Leeds	Triennial Music Festival

AMERICAN FESTIVALS

May 21 to October 15	Buenos Aires	Colon International Opera Season
July 13 to 24	Mexico City	Pan American Chamber Music Festival
August 5 to 15	Stockbridge, Mass.	Berkshire Festival
September 5 to 18	Saratoga Springs, N. Y.	Music Festival
October 4 to 9	Worcester, Mass.	Worcester Festival

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Klemperer and Oscar Straus Lead Special Hollywood Bowl Concert

17,000 Attend Gala Program in which Bori and Bentonelli Are Soloists—New Suite by Vernon Leftwich Premiered by Federal Orchestra

LOS ANGELES.—The first musical event of the season in the Hollywood Bowl, the special concert under the auspices of General Motors, attracted fully 17,000 people on June 6. The Los Angeles Philharmonic Orchestra played under the direction of Otto Klemperer for the broadcast portion of the concert, and under Oscar Straus, of operetta fame, for the following portion. Featured soloists were Lucrezia Bori, soprano, and Joseph Bentonelli, tenor.

Though the illusion possible to an evening concert was necessarily lacking, its place was in some measure supplied by eye-filling decorations. The use of microphones required by the broadcast necessitated playing to them rather than to the audience, and amplifiers were used to intensify the sound. The result, strained through a mechanical voice box, was generally raucous, often unpleasantly so. There was an appreciable time lag between the loud speaker's bellow and the actual sound coming from the stage. In addition, no less than eight airplane motors overhead at various times during the performance added disturbing obbligati.

Klemperer conducted with his usual authority, though lack of rehearsals was apparent in the often lagging attacks. He dispensed with a baton, joining the ranks of the "expressive hands" conductorial group. The opening overture to Wagner's Rienzi was orderly in presentation but not inspiring in interpretation. The Albeniz Triana was given with cheerful spirit, while Debussy's Fetes received the best performance of the orchestral items. In conclusion Klemperer's own Merry Waltz delighted the auditors with its geniality and musical charm.

The soloists were handicapped by the mechanical augmentation, which divested both their light voices of the last particle of color and added sundry nasal twangs. The two arias and the following duet from the first act of Puccini's La Boheme went well enough up to the final C, which, even though transposed to a B, proved too high, and was given loudly instead of softly as marked in the score. Miss Bori scored with German's charming Who'll Buy My Lavender, despite a ponderous orchestral accompaniment, and in Valverde's Clavelitos, with Elinor Remick Warren at the piano. Two Spanish Songs, La Golondrina and Sensaje, were interpreted with fine artistry. Her highlight was the popular Gavotte from Manon. Bentonelli gave a well routined Salut! Demeure, from Gounod's Faust, aided by the violin obbligato played by the new concertmaster, Bronislaw Gimpel.

In the final portion of the concert, Straus conducted two of his own works, and also officiated as piano accompanist for Miss Bori. He showed to much the best advantage as a composer in the lighter vein. Three items by the Strauss family, Johann, Jr., Josef and Johann, Sr., pleased most of the auditors, as did Oscar Straus' Passing Regiment, a march of the Victorian era. A short concert presentation of themes from The Chocolate Soldier, with the composer conducting and the vocal parts interpreted by Bori and Bentonelli, concluded the program.

FEDERAL ORCHESTRA FINALE

The final concert of the season by the Federal Symphony Orchestra, under Gastone Usigli, with John Crown as piano soloist, brought a large and approving crowd to Trinity Auditorium on June 9. Usigli opened his concert with a clean-cut reading of the overture to Mozart's Marriage of Figaro, continuing with the broad phrases of Tschaikowsky's fantasia, Romeo and Juliet, the orchestra responsive to Usigli's authoritative baton. The romantic urge of Schumann's Manfred Overture was expressed in skillfully controlled dynamics.

John Crown scored an emphatic triumph with his performance of the Beethoven fifth piano concerto. He gave it a powerful reading, filled with vitality in the first and last movements, and poetry in the second. His *finale* was delivered with vigor and due regard for the boisterous element so often characteristic of Beethoven. Though he played with virtuoso technic, he never departed from tradition, hewing straight to the line with assurance and authority. His tone was full and round, though he was hampered by an instrument which steadily lost tone and quality as the concerto progressed; when the damper pedal was down, it sounded more like a banjo than a piano.

The first hearing of a suite, What the Moon Saw by Vernon Leftwich, brought prolonged and well deserved plaudits to the composer, who took several bows. Based on incidents in a fairy tale by Hans Christian Andersen, the four movements were descriptively entitled: The Little Boy and the Moon, The Boy and the Spinning Wheel, The Little Girl and the Hen, and The Chinese Temple. The composer displayed an innate feeling for orchestration, handling his instrumental combinations with deftness and surety. It was music of melodic charm combined with rhythmic vigor, which admirably sustained the fairy tale atmosphere, dancing lightly as though in air above the ground. Its open, frank charm and geniality deserve another hearing.

PRO-MUSICA EVENT

The Los Angeles Chapter of Pro-Musica, meeting in the Friday Morning Club on June 8, chose a new president in John DeKeyser. Frances Mulledn displayed her fine pianism and unusual gift for the interpretation of modern music in a sonata by Ernest Bloch. It was the most grateful work of this composer yet to come to attention, proving at the same time pianistic, progressive and attractive. The pungent Six Little Pieces (Op. 19) by Arnold Schönberg, were given succinctly and carefully. A promising young singer, Edwin Dunning, offered two groups of standard songs with Winifred Dunning at the piano. He showed an appealing baritone voice of natural quality though still not fully placed. His enunciation was admirably clear, and he gave his selections with commendable artistry in interpretation.

The Ellis Club offered a program largely in sentimental vein in the Philharmonic Auditorium on June 16. Heinrich Hammer conducted with assurance, holding the club to careful modulations and firm attacks. Considering the fact that the members are businessmen who can devote only a relatively small portion of their time to rehearsals, the program went extremely well. In two numbers the fresh and cheerful boys' voices of St. Luke's Choristers augmented the Club's male chorus. Soloists were John Seifert, tenor; Frits Gaillard, cellist; William Royal, tenor, and Robert Ballaud, boy soprano.

R. D. S.

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Mrs. Coolidge Honored at Musicale of Mary Carr Moore

Los Angeles.—Elizabeth Sprague Coolidge was honored on June 17 with a musicale at the home of Mary Carr Moore, California composer. An evening of Dr. Moore's compositions for solo voices and stringed instruments was offered. The program opened with a new song in manuscript, The Weeping Willow, charming piece of writing. Mary Green Pauloo, soprano, brought to the interpretation of this song a clear fresh voice and expressive powers of depth and vitality. She followed with Song of the Princess Ming Wi, from Flutes of Jade, with a flute obbligato by Harold Lewis, and also Wings of Flight, dedicated to Dr. Moore's oldest son, an aviator.

Four popular love songs—Renunciation, Compensation, Consummation and Desolation—were sung by Mary Booth, contralto. Her voice is of rich quality that proved to be well adapted to the demands of the songs.

Ida Gunnell, soprano offered Dr. Moore's My Dream, and aside from purely vocal virtues, gave something more to understanding listeners through her mastery of style. She also sang a duet with Carl Omeron, tenor, from Dr. Moore's opera Rizzio, interpreted with a broad and noble delivery. Dr. Omeron possesses a lyric tenor of good quality and flexibility.

A suite for quintet (opus 94, No. 2) was played by Olga Steeb at the piano; Calmon Luboviski, violin; Adolph Tandler, viola; Joseph de Tullio, cello; and Antonio Raimondi, clarinet. Although this composition is one of Dr. Moore's best works, it was marred by inadequate rehearsal and the over-playing of the piano part which obscured the stringed instruments. The composer functioned at the piano in all her compositions save the quintet.

C. D. K.

Andres de Segurola to be at Mills College, June 28 to July 10

In the Musical Courier of June 15 it was stated that Andres de Segurola, vocal teacher of Hollywood, was to be at Mills College, Oakland, Cal., for lectures and conferences from June 27 to August 6. Our attention has been called to the fact that the time given is erroneous. The correct statement is that the ex-Metropolitan singer has been engaged by Mills College to give four lectures and four conferences on singing and interpretation from June 28 to July 10.

Furthermore, the Los Angeles County Branch of the Music Teachers Association of California has appointed Andres de Segurola to be the principal speaker at the Vocal Round Table at the Twenty-seventh Annual State Convention which that organization is holding in San Francisco on June 28, 29, 30 and July 1. This totals nine speeches which Mr. de Segurola is to deliver in twelve days.

Los Angeles Supervisors Entertain

Los Angeles.—The Board of supervisors of Los Angeles County entertained musicians on June 1 at the auditorium of the Los Angeles Times, in behalf of The Fine Arts and Cultural Center of Southern California. John Anson Ford, supervisor, gave a talk on the proposed new opera house and music hall to be built in Hancock Park in the Wilshire district, and this was followed by Mrs. Leiland Atherton Irish explaining the need of such center for musical events. The meeting was closed by the Rt. Reverend W. Bertrand Stevens, Bishop of the Episcopal Diocese of Los Angeles, speaking on The Moral Aspects of Art.

A musical program was given with Alice Mock, soprano, as the first artist with Homer Samuels at the piano. Miss Mock exhibited good vocal style and her three numbers won a ready response from the audience. Mr. Samuels was an admirable accompanist.. The Boris Morros String Quartet composed of John Pennington, first violin; Jack Pepper, second violin; Philip Kahgan, viola; and Alexander Borisoff, cello, appeared in two movements from Dvorak's American Quartet in F major which they played in a musicianly manner. The highlight of their group was Gregory Stone's A Capriccio on a Famous American Melody, a first performance. This work is cleverly stranded music, filled with technical skill and with fertility of invention. It impressed the hearer with its contrapuntal dexterity, force and effectiveness. The audience obviously appreciated the Boris Morros Quartet.

C. D. K.

Rambling Around

John Smallman, choral conductor and vocal coach of Los Angeles, was awarded the honorary degree of Master of Music on June 5, by the University of Southern California (Dr. Rufus Von Kleinsmid, president). Dr. Smallman has organized a boy choir of sixty voices which is now in rehearsal to begin singing on September 12 at the First Congregational Church of Los Angeles. The fourth annual Bach Festival under Dr. Smallman's direction will be given November 12 and 13 at the First Congregational Church. Marcel Dupre, French organist has been engaged for this event. Honegger's King David is to be sung on October 24 in Los Angeles under Dr. Smallman's direction. Also a performance of The Messiah will be given next December at the Shrine Auditorium, with noted soloists and a chorus of 600 singers, and with the support of the Los Angeles Philharmonic Orchestra, Dr. Smallman conducting.

* * *

Ben Edwards, choral director and vocal coach, head of the music department of Fullerton Junior College, is making permanent residence in Los Angeles. He directed the final two numbers on May 14 at Covina High School of Ye Friendly Glee Club Festival, a high school chorus of 550 singers (boys and girls glee clubs) in Henry Hadley's Song of the Marching Men from The New Earth, and Bach's Chorale, Now Let Every Tongue Adore Thee.

* * *

The Opera Reading Club of Hollywood presented selections from the Chimes of Normandy in concert form on June 7 at the Hollywood El Capitan Theatre. Leon Rains was the musical director with Florence J. Rains at the piano furnishing the accompaniments. The cast was Wynne Davis (Germaine), Mildred Rogers (Serpolette), Richard Dennis (Grenicheux), Lloyd Staples (Henri), Leslie Brigham (Gaspard). Instrumentalists were Mae Gates Pepper, first violin; Alice Anderson, second violin; and Louise C. Friedhofer, cello.

* * *

Grace Adams East, trumpetist of Berkeley, California, gave a recital on April 9 for the Friday Morning Music Club in Barker Hall, Washington, D. C. Katherine Floechker Cullen was the accompanist and Frances Gutelius, pianist, assisted.

(*Continued on page 28*)

IN NEW MUSIC FILM

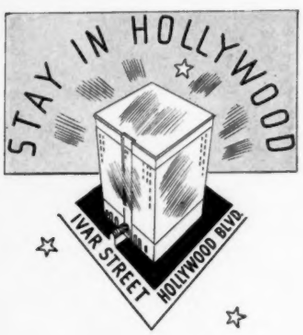
FRANK FOREST

sings the duet from the first act of Madam Butterfly with Grace Moore in her new picture, I'll Take Romance, now being made at Columbia Studios. Mr. Forest appears in recital on July 8 at the University of Illinois.

SINGS IN SCHÖNBERG WORK

CLEMENCE GIFFORD

has been engaged to appear with the Kolisch Quartet, July 28, at the University of California at Berkeley, in a Schönberg chamber music work for solo voice. Miss Gifford sang in Brahms' Rhapsody on June 8 with the Oakland (Cal.) Orpheus Club of eighty male voices (Maynard Jones, director), and two groups of songs on the same program.



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REVIEWED BY LEONARD LIEBLING

FOR VIOLIN AND PIANO

Sonata. For violin and piano. By Mana-Zucca.

Unashamedly romantic, and avoiding almost altogether the radical musical style of recent days, Mana-Zucca makes her new sonata tell an easily followed and thoroughly attractive tonal story.

The themes are direct and lightly lyrical; the harmonization needs no involved picking out; the technic is within the means of competent players who are not necessarily virtuosi. Fluent development and generally well-knit construction emphasize the composer's proved ability to handle the larger forms, as already evidenced in her earlier piano concerto. The present three movements have not been previously excelled by Mana-Zucca in clarity, smoothness of form, and idiomatic writing for instruments.

Strangely enough, the most "modern" moment of the work occurs in its few closing chords—perhaps just a departing bow to the composers whose methods are not followed in the Mana-Zucca pages. (Carl Fischer, Inc., New York.)

Reviewed by R. M. Kerr

For Orchestra

From the Southern Mountains; suite in four parts; by Lamar Stringfield.

Traditional mountain songs are interwoven in this melodious suite. The parts bear the titles: Mountain Song, Panorama, At Evening, and Cripple Creek. (Carl Fischer, Inc., New York.)

Entrance of the Peers, from Iolanthe, by Sir Arthur Sullivan; transcribed by Charles L. Roberts.

The familiar Iolanthe excerpt provides a good march of the dignified order for either large or small orchestra. Piano-conductor's version also supplied. (Carl Fischer, Inc., New York.)

Book

The Band on Parade, by Raymond Francis Dvorak.

The author of this book, who is director of the University of Wisconsin bands, shows an intimate knowledge of brass ensembles on parade. His work is practical, taking up the marching formations, maneuvers and so on, all of which are illustrated in photographs. Not least important are instructions for the drum major's technic in twirling the baton, a point which has long mystified many of us. (Carl Fischer, Inc., New York.)

Exercises for Violin

Axioms on the Kreutzer Violin Etudes, Book I, by Yascha Paii.

A Russian violinist who has held various teaching posts in Europe and America has devised a complete series of violin exercises based on the Kreutzer Etudes. There are preparatory scale studies, with the direction that the exercise scale and arpeggio in all keys be practised completely as in the first (C major) example. An interesting and valuable compendium for the teacher and student. (J. Fischer & Bro., New York.)

For Violins in Unison

Sonatina, by Scribner Cobb.

An extended work in the (as yet) rather rare literature for violin unison playing, which is being practised much of late in connection with class work in this instrument. The Cobb score consists of four brief movements, simply and tunefully written in the old-time instrumental style. (M. Witmark & Sons, New York.)

For Two Pianos, Four Hands

Concerto in C for piano and orchestra (reduction for two pianos); by Beryl Rubinstein.

Premiered by the Cleveland Orchestra with the composer as soloist, this score was selected for publication by the Juilliard Foundation. The two-piano version, while it doubtless sacrifices some of the characteristic instrumental co'oring, reveals a vigorous and original work. The three sections are an *allegro* in which the first piano maintains a delicate ornamentation, while the second piano supplies the basic chordal texture; a brief *andante tranquillo,* also marked by extended figuration for the *primo* instrument, which dies away and is succeeded by a brilliantly conceived *allegro con spirito,* marked *"martellato."* There are some modern harmonic touches, but it is chiefly marked by elaborately detailed and sensitive use of linear writing for the solo piano. For virtuoso performers. Two copies of the score are required. (Published for the Juilliard Foundation by Edwin F. Kalmus, New York.)

For Piano Solo

Gigue and Menuet from Suite for Left Hand Alone; by Leopold Godowsky; arranged for two hands.

Airs of the Eighteenth Century, transcribed for piano by Leopold Godowsky.

Two of the most attractive movements from his suite for left hand have been arranged by Godowsky for ambidextrous piano performance. They are harmonically rich and subtly cadenced dance forms, interesting in their modern treatment and worthy of the attention of advanced performers. His versions of seven sprightly eighteenth century airs are simpler but bear characteristic earmarks of his individuality. They are carefully edited and fingered. (G. Schirmer, Inc., New York.)

Tango Triste, by Anton Bilotti.

"Atmosphere" of the colorful and rhythmic variety mark this short piano solo, which is interspersed by several chromatic *glissandi.* Its technical demands are moderate. (Carl Fischer, Inc., New York.)

Mummers' Parade, by Russel Wragg.

This vivid, virtuosic piano solo exploits consecutive fourths and broken chords in its spirited course, with a waltz-like interlude toward the close. An extremely effective number for advanced pianists. (Carl Fischer, Inc., New York.)

Songs

In a Low Rocking Chair; music by Elinor Remick Warren; words by Helen Coale Crew.

Irish sentiment is discreetly treated in this moving little lullaby, in which the singer addresses to her sleeping babe some whimsical thoughts about his going up to heaven in his slumbers and there meeting Himself (the Lord) and Herself (the Virgin). The tune is capricious and lilting. High voice and low voice versions, the former ranging from E flat to F (optional A). (Harold Flammer, Inc., New York.)

Cupid Captive; poem by Leigh Hunt; music by Frank La Forge.

A gay and suavely humorous song, useful for singers with a sense of humor and a certain dramatic gusto. The singer relates, in Hunt's mischievous words, how he tried to drown Cupid (whom he found in a flower) but instead drank the cup of wine containing him and now feels "a tickling, ah (this last an effective cadenza), at my heart." Excellent for a man singer with a fluent mastery of runs. The accompaniment is cunningly planned to make the most of every phrase. Range, F to high C. (Galaxy Music Corporation, New York.)

For Instrumental Solo or Duet

The Jolly Students' March, by Howard A. Greene.

Published in various instrumental versions, the present copy of the lively march includes a piano part and solo and duet scores for trombone, baritone, cello or bassoon. (Saunders Publications, Hollywood, Cal.)

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Atlanta Philharmonic Society and Chorus Close Season Successfully

Willard MacGregor Offers Piano Recitals—Student Programs a Spring Feature

ATLANTA, GA.—The last of major events for the musical year, in Georgia, were given by the Atlanta Philharmonic Society and by Willard MacGregor, concert pianist of New York.

The Philharmonic Orchestra and Chorus, under the direction of Georg Lindner and Max Noah, respectively, presented the second and final season's offering at the Atlanta Theatre on June 13, with Mrs. Charles Dowman as soloist, playing the first movement of Schumann's concerto in A minor for piano and orchestra. The orchestra gave the Raymond Overture by Ambroise Thomas; the *allegretto* movement from Beethoven's seventh symphony; and Grieg's Peer Gynt Suite. The chorus sang two pleasing and contrasted groups of songs and in combination with the string section of the orchestra, presented Handel's Hallelujah, Amen, from Judas Maccabaeus.

Mrs. Dowman sustained her well earned reputation for authoritative piano playing in the concerto and also provided well timed accompaniments for the chorus. Both orchestra and chorus elicited enthusiasm from the audience.

WILLARD MACGREGOR IN PIANO LISTS

The spring season of artists' concerts was extended into summer by the appearance of Willard MacGregor, concert pianist of New York, who played three engagements in Georgia during the early part of June. Mr. MacGregor was heard first at the home of Mr. and Mrs. Paul Akers Bowden in an *al fresco* musicale. His program, which was repeated in Savannah and Charleston with success for the music clubs of these cities, held Beethoven's sonata (op. 110), six etudes and three mazurkas by Chopin, and a group of four compositions by Debussy. While Mr. MacGregor is not lacking in the scintillant tone and ample technic befitting the virtuoso in such piano works as the brilliant etudes of Chopin, or in comprehensive depth which is demanded by Beethoven's later works, it was in the poetic phrases and subtlety of rhythmic nuances of Chopin's mazurkas and in the atmospheric tone colorings of Debussy's compositions that he excelled. A warm singing tone informed Chopin's etude in C sharp minor with a romantic beauty that was highly gratifying.

STUDENT RECITALS

Annual recitals in which Atlanta music teachers presented their students during June have included the following: Mrs. Wayne Wilson, who presented a group of piano students; Irene Leftwich, who left for Fontainebleau, France, immediately after presenting her yearly recital of piano students; The Atlanta Conservatory of Music presented pupils from the piano classes of Elizabeth Hopson and Hazel Wood; and piano students from the private classes of Mrs. Armand Carroll, Nona Early Randall, Elizabeth Wright, Bess Merrell-Smith, Jennie Tutt, Marion Fowler, Lois Shankle Callaway, Lucy Bacon Waller, Lily Allen, Dorothy Johnston Mann, Mrs. Thomas Henry Mann, Mrs. E. L. Graydon, Lulu B. Brawner, Alma Garrett Ware, Mozell Horton Young, Ann Farmer, Mrs. Richard R. Daly, Mrs. F. L. Tanner, Ina Jolly, Mrs. Ernest Ivey, Mrs. Z. T. Dake, Mrs. Thaxton Hardy, and Mary Gwynn. Hugh Hodgson presented advanced piano students in recital, prior to leaving for Europe, and Earle Chester Smith presented Laura Shallenberger in recital. Mary Douglas and Ruth Dabney Smith offered students from their violin classes and Alberta Carroll Summer presented a group from her advanced classes in voice. M. S. W.

LEADS SAN DIEGO SERIES

NINO MARCELLI, conductor of the San Diego (Cal.) Symphony Orchestra. The summer season of the organization opens on July 13 and continues for eight weeks, comprising sixteen evening concerts and four children's matinées.

Russel Wragg Works in Many Hearings

Russel Wragg, American composer-pianist, has had frequent performances of his songs and piano compositions this past season. They have been featured frequently by leading concert artists and radio performers in recital and on the air and several New York concerts have included at least one of Mr. Wragg's songs, including Rose Bampton's Town Hall program. Many singers of the Metropolitan, such as Rose Bampton, Helen Jepson, Richard Bonelli and Frederick Jagel, and a number of radio artists are using his numbers for their next season's programs also. Mr. Wragg's newest piano piece, Mummers' Parade, has recently been published.

"Technic Mittens" Sponsored by National Piano Teachers' Guild

The technic mitten, invented by Henry Scott, is being sponsored by the National Guild of Piano Teachers. On June 9, the final day of the National Piano Playing Tournament in New York, 100 pianists, each wearing a pair of technic mittens, played on 100 keyboards as a tribute to Mr. Scott. The mitten is worn by the pianist while practising, and is designed so to impede his fingers that if a player learns to execute accurately while wearing the mittens, he can play with greater facility when they are removed.

Pittsburgh Founds Friends of Music

New Group Will Encourage Native Composition by Awards to Allegheny County Musicians

PITTSBURGH, PA.—Encouragement for original composition in the Pittsburgh district is the purpose of a fund to be known as The Friends of Music which has been established with an initial contribution of $100. This amount is offered for an original song for mezzo or baritone voice. The donor of the $100 is anonymous to the public, and the money is given in the hope that other contributions will follow until a goal of $1,000 is reached, for annual prizes.

The first public performance of the prize song will be given by an artist in the *de luxe* series of May Beegle Concerts at Syria Mosque.

The composer must be a resident of Allegheny County, or one whose employment is in Allegheny County. The composition must be one which has not been published, and the right for first public performance is understood to be the property of The Friends of Music. Manuscripts must positively be sent anonymously, insured to full value and accompanied by a sealed envelope enclosing a *nom de plume* or some other mark of identification and containing the composer's name and address, with return postage. Compositions must be submitted not later than February 15 each year. Contestants may enter one composition only.

The Friends of Original Music Compositions reserve the right to withhold the prize, if in the opinion of the judges no composition of sufficient merit has been submitted.

All inquiries should be addressed to Friends of Music, care of May Beegle, 551 Union Trust Building, Pittsburgh, Pa.

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Toscanini in London

(*Continued from page 7*)

Passing the ballet, Savoy operetta and other frivolities, I have to record that the third and fourth of Toscanini's concerts demonstrated above all the high grade of technical perfection now reached by the B.B.C. Orchestra, which is also capable of astounding beauty of tone under the inspiring hands of a great conductor. Beethoven's Pastorale is the supreme test, and in this work the orchestra fulfilled every requirement. Toscanini was nearer the spirit of Beethoven, to my mind, in the Eroica, where the complete absence of sentimentality resulted in the full realization of its noble beauty. Rossini, Vivaldi, Brahms and Strauss furnished the other familiar items, and Shostakovitch's first symphony the most remarkable demonstration of youthful accomplishment. Brilliantly played, the work certainly compelled attention and fascinated one by its ingenuity and vitality. This week Toscanini and the orchestra have visited and triumphed in Oxford, and will complete their London Festival with two more concerts next week.

America in Evidence

Among the recitalists of the past week there were two Americans, Roland Hayes, Negro tenor, and Byrd Elyot (female), a violinist of considerable promise. Hayes' art is admired here, and especially his interpretation of Negro songs, but he also achieved a surprising measure of success with German Lieder. Miss Elyot reached her peak performance with Chausson's Poème, in which she entered into the spirit of the music with remarkable fidelity.

Paris Exposition

(*Continued from page 7*)

In addition to which, amusement hunters have found entertainment in the season of *opéras-bouffes*, at the Comédie des Champs-Elysées: L'Ecossais de Chatou by Léo Delibes, Vénitienne by Jean Rivier, La Véridique Histoire du Docteur by Maurice Thiriet, and La Poule Noire by Manuel Rosenthal. While others have found and felt the ineffable charm of history, romance, and poetry, in the two wonderful concerts given thus far at the Royaumont Abbaye (where the Saint King Louis lifted his voice in monastic praise) the first seance consisting of Monteverde, Bach, Mozart, and Handel, M. Munch conducting, the second presenting of ancient choral and organ music, performed by the Raugel Chorus and Joseph Bonnet. The Château de Maisons-Laffitte was the setting for a delightful musical evocation of the French genius Jean-Philippe Rameau.

Two Strenuous Oratorios

Pax, oratorio in three parts, for soloists, chorus, and orchestra, is the work—both words and music—of Georges Dandelot. The first part devotes too much attention and sound to dramatizing war to give the listener the greatly-to-be-desired benediction of Peace. Hymn to Nature, with which the opus ends, is perhaps the most memorable number. Lamoureux Orchestra, under M. Bigot, gave a good presentation.

Georges Migot's oratorio, The Sermon on the Mountain, is the limit of crass (and crash) materialism. Utterly unbeautiful, relentless as if to reek a thousand vengeances, it dragged one down to the slough of despondency and despair. One got so nervous and worn out. If it had stopped only once for the merest fraction of a second—but not an instant of repose or respite, and about an hour and half of noisy, entrail-twisting orchestral confusion, scratching, pounding, grinding, and unvocal human—rather unhuman—vociferations. I did not give so much of my sympathy to myself that I had none left for conductor Horace Hornung and his band of a hundred and sixty singers and instrumentalists.

"All great Art is Praise," and to say that Monsieur Migot has (in the opinion of at least one of his hearers) missed the opportunity to touch the notes and sweep the chords in the sphere of art which "expound and prove the perfect and eternal beauty of the work of God," is putting the case with the essence of mildness itself.

Rambling Around

(*Continued from page 25*)

The commencement concert of the school of music of The University of Southern California was held on June 2 at Bovard Auditorium. Artist students appearing were: Frederick Barnes, organ; Marjory Lethin and Hubert Head, voice; Salvatore Crimi, violin; Teruko Hirahiki and Chitosey Nagao, piano; Ruth Stinton and Miriam Ronkin, duo-pianists. The A Cappella Choir (John Smallman, director) sang two numbers, and the University Orchestra (William Ulrich, conductor) played the Mozart symphony in C major. Tschaikowsky's piano concerto in B flat minor was the final number on the program, played by Chitosey Nagao and accompanied by the University Orchestra, conducted by Max van Lewen Swarthout, director of the music department. A senior piano recital was played on May 26 by Ruth Watanabe, pupil of Mr. Swarthout, assisted by Hildred Carrico, soprano, student of Lillian Backstrand Wilson. The final number on this program was Saint-Saëns piano concerto in G minor, with Mr. Swarthout at the second piano for the orchestral accompaniments. Horatio Cogswell presented his vocal pupils in recital on June 4 at Bowne Hall of the university. Donald Hyers, flutist, assisted, with Virginia Faires furnishing the accompaniments. Students appearing were Monica Ting Weaver, Dorothy Winifred Hall, Esther Stanford, Travis Flippen, Dorothy Flintham, Nancy Claire Ott, Margarette Wible Walker, Louise Goodwin Chapman, Doyne Erwin, Marjory Lethin, Sally Coe Mueller and Mary Hobson Crow.

* * *

The Sutro-Seyler Studio offered a music and dance program on June 4 sponsored by the Beverly Hills chapter of the Eastern Star. Among the pupils appearing were Wally Stewart, 10 year old violinst, one of the winners in the recent Festival of Allied Arts contests; Elaine Lindenbaum, Stephen Kirchner and Peggy Mumper, dancers; Ethelwyn Ziegler, composer-pianist. Sheila List, pupil of Julius V. Seyer announced as piano soloist at the commencement exercises of Belmont High School.

* * *

Deems Taylor's The King's Henchman will be produced on June 30 at the Philharmonic Auditorium by the Los Angeles Federal Music Project. Jacques Samoussoud will conduct. Other performances of this opera by the same forces will be given on July 6 at the Pasadena Municipal Auditorium, and July 18 in the new bowl at Santa Barbara. Verdi's Aida is to be presented on July 9 at the Los Angeles Philharmonic Auditorium, July 14 at Pasadena, and August 1 at Santa Barbara. Gastone Usigli, director of the Los Angeles County project is the conductor.

Helen Bates Omeron, teacher of singing in Hollywood, announces that her artist pupil, Rebecca Romo, soprano, is a featured singer at Padua Hills Theatre in the dramatic production Yucatan. Gueneth Omeron, soprano, has the role of Marie on July 2 and 3 in The Bartered Bride at the Hollywood High School. Ralph Peterson is conductor and Warren Lewis, stage director.

* * *

Francis Marion Ralston, composer-pianist of Los Angeles, was in Carmel during June, teaching and writing a harmony text book which is to follow her text, Melodic Design, already published. She returns on July 1 to teach in the summer session of the Zoellner Conservatory. Her Rhapsodic Suite for two pianos and trio for flute, harp and cello, were given at the recent festival of the California Society of Composers in Los Angeles.

* * *

Dr. George Liebling, concert pianist and artist teacher of Hollywood, presented artist-students in recital on June 26 at the St. Francis Hotel. Dorothy Ellen Ford gave a performance of Liszt's Hungarian Fantasy with Dr. Liebling at the second piano. Other artists appearing on this program were Marjorie Lindsay, Margaret Cole, Helen McHale and Frederika Robbins.

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CHRISTINA FONTEYN, voice teacher of New York, will reopen her studio in Hollywood after July 1. (Photo by Josephine Rossi, New York.)

MUSIC NOTES from Coast to Coast

FORT WORTH, TEX.—Marousia Mueller, cousin-in-law of Rachmaninoff, and wife of the son of Alexander Siloti, gave a benefit piano recital for St. Teresa's Home, and holds the local record for paid admissions to hear a local musician. A heavy program was played with technical skill.

I. E. Reynolds and Edwin McNeeley, of the faculty of Southwestern Baptist Theological Seminary, wrote the music and text of the sacred music drama Ruth, staged during commencement week at the seminary. The work was well received.

The Men's Glee Club of Texas Christian University, directed by W. J. Marsh, returned from a 1,500-mile tour and gave a home concert far surpassing in musical merit old-time glee club programs.

There have been impressive musical programs of concertos with orchestras given by Texas Christian University, Texas Wesleyan College and Fort Worth Conservatory.

Lytle Powell returned to his native Texas from three years at Matthay School, London, and gave a musicianly recital.

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SAN ANTONIO, TEX.—Nelson Eddy, baritone, with Theodore Paxson at the piano, appeared in the series sponsored by Elizabeth A. Devoe. This eminent artist was vociferously applauded by a large, enthusiastic audience for his fine artistry.

The Federal Music Project (J. Rowlings Hamilton, superintendent) during Music Week gave a splendid program of classic symphonic numbers under the baton of Walter Dunham; also heard were numbers by the Mexican Tipica Orchestra (Eusebio Lazcano, conductor); a revue by the colored unit, and the Rhapsody in Blue, with Marie Conley, pianist, and orchestra with Dan Silva conductor.

Alexander McCurdy, organist, was sponsored by Walter Dunham in recital. Excellent musicianship was shown.

The Tuesday Musical Club presented the Ionian Singers in a highly artistic program.

S. W.

ORGANIST-COMPOSER VISITS EUROPE

PIETRO YON, New York organist and composer, musical director of St. Patrick's Cathedral, is in Europe for the summer. He will fulfill concert and radio engagements in London, and is to meet the Arion Singing Society of Brooklyn (on its first European tour) in Septimo Vittone, Italy, Mr. Yon's birthplace. The group plans a concert there on July 15 in honor of Mr. Yon. The organist-composer returns to America early in the fall to resume his post at St. Patrick's and other activities.

SASKATOON, CAN.—A four-piano recital was given at The Bessborough by Margaret Browne, Lucille Olson, Gordon Hancock and Bruce Bennett, pupils of Reginald Bedford. Bach's concerto in A minor, Schumann's Carnaval and Saint-Saëns' Carnival of the Animals comprised the program. James Eby, bass, assisted with arias by Handel and Mendelssohn and a group of modern English numbers.

At the Federation of Music Teachers' Associations Convention, to be held in Winnipeg in July, Saskatchewan will be represented by Margaret Sahlmark, violinist, Evelyn Eby and Reginald Bedford in a two-piano program, and addresses by Marguerite Buck, Grace Knowlden and Lyell Gustin.

The Music Teachers' Association heard an address on Summer Study by Reginald Bedford and an outline of music in Biggar by Mrs. H. M. McKenzie. Lyell Gustin, president; Marjorie Wilson, vice-president; Janet Palmer, secretary, and George Palmer, treasurer, were elected.

The annual meeting of the Musical Art Club heard reports from directors of the various branches. Original compositions by members were heard. Evelyn Eby is the president.

L. G.

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STUDIO NOTES

LENNART VON ZWEYGBERG

Pupils of Lennart Von Zweygberg at Indiana University recently presented three evenings of music. The first on May 19 brought an instrumental ensemble, playing Handels' concerto grosso V in D major for strings and piano; Handel's Kammersonate (No. 9), C minor, for oboes and strings; and the Mozart Divertimento II, F major, for strings and two horns. James Bagby and Joseph Garton conducted the ensemble, whose members are: violins, Fred Sharp, Josephine Wykoff, Jeanne McHenry, Charlotte Beer; viola, Stephen Yanetovich; cellos, Carl Moenkhaus, Edra Meads, Mary Shaw; bass, Edmund Blake; oboe, Joseph Garton; horns, John Sewell and James Bagby; piano, Virginia Jane Hall and Mary Murphy.

A cello recital was offered on May 23 by Robert Yates Grant, who performed the Boccherini sonata in A major; Bach's suite in G major (No. 1) for cello alone; toccata (Frescobaldi-Cassado) and Variations on a Rocco Theme (Tschaikowsky). The accompanist was Cortland Good.

The June 3 concert brought a small ensemble: Cecil Bachele, violin; Robert Carter, viola; William Doolittle and Robert Grand, cellos; and Joseph Garton, bass. The program held the suite for two cellos by Konrad Beck; trio for violin, viola, cello by Walter Jesinghaus; quartet for violin, viola, cello, bass in one movement (Joseph Garton); and four pieces for violin, viola, cello, bass by J. J. Froberger, J. E. Kindermann and Georg Matthias Monn, arranged by Joseph Garton. G. W.

JAMES MASSELL

Phyllis Stafford, artist-pupil of James Massell of New York, will be heard at the Garrick Club in her home city, Buffalo, N. Y., on July 1. Mr. Massell plans next season to continue presenting scenes from operas, in costume, and is looking for a young conductor.

IRMA SWIFT

On June 17 at Steinway Hall, New York, Irma Swift sponsored the first of her two annual presentations. Dorothy Lauro, lyric soprano, displayed not only interpretive ability, but a charming vocal quality. Joseph Kohler, bass-baritone, sang the Prologue from Pagliacci and Jacques Wolfe's Goin' to Heaven. This young artist possesses a voice of quality and showed splendid work not only in his solos but in the trio and quartet in which he took part. Ethel Burckhardt, soprano, has a voice of clear quality and considerable volume; she delighted the audience. Karl Kohrs, tenor, has a pleasing quality and sense of routine. Edward Angelery, lyric tenor, soars with control and ease to the upper vocal regions. Madeline Schaeffler, contralto, has a charming personality and ideally suited for the part which she sang in the quartet. William Aubin, young baritone, has a pleasing voice and flare for interpretation.

The duets from La Traviata and Faust were sung by Dorothy Lauro and Edward Angelery. The trio from Faust was sung by Ethel Burckhardt, Edward Angelery and Joseph Kohler. The quartet from Rigoletto and a special arrangement of the Vagabond King was sung by Ethel Burckhardt, Madeline Schaeffler, Joseph Kohler and Karl Kohrs. This combination of singers proved a bright spot in the varied program.

Miss Swift also featured a girls' trio, The Harmonettes, Marianne Logan, Charlotte Walker and Laura Alexander. These girls merited the general applause. Their work was well routined and interesting.

The large chorus of forty showed precision, shading and understanding. A cantata, The Wreck of the Hesperus, was the featured number. The other choral numbers were Hail Bright Abode from Tannhäuser, and Going to the Tournament by Tschaikowsky. The special arrangements were made by Rollo Hudson, who was the accompanist for the entire program. G. W.

JOINS MAINE FACULTY

EDITH GAUDENZI,

voice teacher of New York, will be a member of the faculty of the New England Music Camp, Sidney, Me., this summer. Many of her own pupils will join her there. Mme. Gaudenzi returned to New York on June 3 from a holiday in Miami and Bermuda. Among artist-pupils from the Gaudenzi studio is Vandy Cape, who gave a London recital on June 23.

JOHANNA BAYER-LEE

Among the artist-pupils of Johanna Bayer-Lee are Miss Hendrickson, soloist at the First Congregational Church of Jersey City, N. J., who recently sang in H. M. S. Pinafore; and Mrs. Martin, who has had two recent public appearances, one of them on June 13 at the New York Y. W. C. A.

MRS. A. THEODORE GAILLARD

Mrs. A. Theodore Gaillard presented six of her students in recital at her New York studio on June 18, all of them having won high honors in the National Piano Playing Tournament at Wanamaker Auditorium on June 4. The first three girls performing, all eight years of age, were Phyllis Berlin and Leona Knopf (winning places on the National Honor Roll, with the distinction Superior plus and Highest Honors) and Hortense Jacobson (on the District Honor Roll with the designation Superior and Highest Honors). The second half of the program was devoted to the work of June Schwartz, ten; Grace Goldstein, eleven; and Adele Levin, twelve, the three young pianists also receiving places on the National Honor Roll with High Honors.

Features of the work that impressed the listener were the meticulous accuracy and the fine musicianship displayed by all of the children, as well as the enthusiasm and obvious enjoyment they derived from their performances. Consistent progress was noted from their earlier recitals, a testimonial to the value of Mrs. Gaillard's system of monthly programs and of having the students play together and for each other.

The audience was invited to choose extra numbers from a list of memorized pieces prepared for the Tournament. Phyllis and Leona played on two pianos the Arpeggio Waltz by Crawford. Leona, with the concert pianist, Blanche Gaillard, at the second piano, was heard in the *allegro* of Mozart's concerto in A major, and Phyllis played the Mozart variations on Ah vous dirai-je, Maman. Leona and Phyllis were among the most gifted of the pianists.

A cordial audience filled Mrs. Gaillard's studio and applauded the talented pianists heartily. G. N.

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EDWARD HARRIS

Edward Harris, vocal coach and accompanist, will leave New York on July 1 for a month's vacation, returning early in August to resume his teaching.

Mr. Harris has finished an active season. As accompanist, he has played for Josephine Antoine and Muriel Dickson, sopranos, Kathryn Meisle, contralto, the Metropolitan Opera Quartet, Paul Althouse, tenor, and Reed Kennedy, baritone. In April, as accompanist and assisting artist, he made a tour of the Pacific Coast and Canada with Lawrence Tibbett.

Singers coaching concert and radio repertoire with Mr. Harris have also had an active season. Josephine Antoine has given

(Photo by Dr. Alexander Arkatov.)
EDWARD HARRIS

numerous concerts throughout the country and has been frequently heard as guest artist on leading radio programs. Ruby Mercer, soprano, after a winter in light opera and radio, has left for Hollywood under contract with M-G-M. Reed Kennedy and Clyde Barrie, baritones, and Stuart Churchill, tenor, have been heard several times weekly in their respective radio programs. Robert Betts, tenor, has sung many concerts. Other singers who have coached with Mr. Harris for particular engagements include Jean Dickenson and Dorothy Baker, sopranos, and Nicholas Massue and Alfred Hopkins, tenors.

MARTHA GLENN

Martha Glenn, teacher of piano, presented an eleven-year-old pupil, Seta Pacradooni, in recital in a Carnegie Hall studio, New York, on June 9, with nine beginners, aged five to eight years. Seta played Turkish March from the A major sonata of Mozart, allegretto by Haydn, four preludes of Chopin and a modern number. Another feature of the program was the playing of a half a dozen little pieces by Robert Braun Eilenberg, arranged by Miss Glenn in abbreviated form to suit the six and seven year old pupils who played. The younger children appearing with Seta were her sister, Sirena Pacradooni, Terese Fleming, Jimmy Daily, Margaret Daily, Biely Hoffman, Seymour Davis, Phyllis Davis, June Ferry and Gene Kearney. M. W.

EDGAR SCHOFIELD

Henry Pfohl, baritone, is an artist-pupil of Edgar Schofield of New York. Mr. Pfohl is director of music and soloist at the Plymouth Church, Brooklyn, N. Y. On June 14 he appeared in recital with E. Bronson Ragan, pianist, at the Plymouth Institute. Mr. Pfohl sang numbers by Richard Strauss, Schubert, Paul Puget, A. d'Ambrosio, Reynaldo Hahn, Henri Duparc, John Prindle Scott, Ernest Charles, Charles T. Griffes and Michael Head.

New York College of Music Graduation

The final concert and commencement exercises of the fifty-ninth season of the New York College of Music took place in Town Hall, New York, on June 22. The program presented harp, violin, vocal and piano music, as well as the first movement of a quintet for piano and strings. Graduates appearing were Neura Grunes, David Uchitel, Mathew Martin, Charlotte Wynn, Sylvia Schaeffer, Albina Cellai, Sophie Woldorsky, Leontine Bodenlosz, Ethel Lubin, Masha Hackel, Ingeborg Brandseph, David Hyder, Enzo Comando, George Cacoudas, Judith Grossmas, Charlotte Wynn and Alice Faighes; other students, Stuart Canin, Patricia Travers and Heyman Schulman. Musicianly and accurate account was given of music of Davidoff, Oberthur, Lalo, Puccini, Mozart, Mendelssohn, Brahms, Debussy, Weber, Vieuxtemps and Bach. After the program came the awarding of diplomas, certificates and testimonials.

M. L. S.

American Publication Society Chooses Score by Smith

The Society for the Publication of American Music, A. Walter Kramer, president, has chosen for publication this year David Stanley Smith's string quartet in C. Dr. Smith's name has appeared in the society's catalogue three times before this, his quartet for strings, (op. 46), having been published by it in 1922; his sonata for piano and violin, in 1924; and his sonata for piano and oboe in 1926.

Dr. Smith is a native American, born in Toledo, Ohio, in 1877. He received his musical education at Yale University with Horatio Parker and studied for two years abroad. Since 1903, he has been on the teaching staff of the Yale School of Music, and has been its Dean since 1920. He is conductor of the New Haven Symphony Orchestra, and has appeared as guest conductor in performances of his music with various leading orchestras. His works have been played by major symphony orchestras and chamber music organizations.

Dr. Smith has written three symphonies; a Rhapsody of St. Bernard for chorus and orchestra; Prince Hal, an overture for orchestra; Impressions for orchestra; Fete Galante for flute and orchestra; Five Melodies for orchestra; Epic Poem; 1929—A Satire, in addition to many chamber music works, songs, anthems, and choruses.

His quartet in C, which will be brought out by the society this fall, is the sixth of his works in this form. It was composed at his summer home in Connecticut during July, 1934, and is dedicated to Mrs. Elizabeth Sprague Coolidge. Its first performance was by the Gordon String Quartet at New Haven, January 24, 1935, and has since been played by the Pro Arte Quartet in France, California, and New York.

Jarna Paull to Marry

Jarna Paull, soprano, is to marry Dr. Siegmund Henry May, of New York on July 1 at the home of the bride, 471 Park Avenue, New York. Miss Paull's unprofessional name is Jane Polachek, and her father is an executive of the Hearst Publications.

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ADVERTISING INDEX

	Page
AHRLING, Adelaide	32
Alberti, Solon	3
Alexander, Arthur	31
Allen, Creighton	32
Althouse, Paul	30
American Academy of Dramatic Arts	4
Anderson, Adelaide	33
Antoine, Josephine	10
Arendt, Elsa Harthan	6
Atkins, Mae Graves	32
Auditorium Recital Hall	6
Austin, Grace Leadenham	27
BACHENHEIMER, Wm.	33
Bachner, Louis	3
Baer, Frederic	6
Bailey, Arch	24
Baker, Charles	32
Baklor, Elsa	32
Ball, Samuel	25
Balokovic, Zlatko	30
Bampton, Rose	10
Bane Booking Bureau	30
Bannerman, Lois	30
Barbirolli, John	30
Barrows, Harriot Eudora	6
Barstow, Vera	33
Bartlett & Robertson	30
Baume, Emile	30
Bayer-Lee, Johanna	3
Beach, Mrs. H. H. A	16
Benner, Toed	24
Bentley, Anne Mary	32
Bentonelli, Joseph	30
Berumen, Ernesto	3
Bigalli, Dino	4
Bishop, Frank	30
Bitter, Marguerite	5
Blatherwick, Barbara	29
Blickfelt, Frederik E	24
Bloom, Tessa	4
Booras, Marion Schroeder	32
Booth, Eva Lynne	32
Borowsky, Serge	32
Bourg, Giacomo	4
Bovy, Vina	31
Bowen, Dorothy	32
Bowles, Lillian	33
Boyd, Mary Teitsworth	5
Bradbury, Claudia	5
Braddock, Amelia	6
Bradley, Ruth	3
Brady, William S.	3
Branzell, Karin	16
Braun, Leo	3
Bredshall, Edward	16
Britain, Radie	6
Brocks, Hanna	3
Brown, Eva	5
Browne, Mildred	6
Brownlow, William	6
Burgess, June	3
Burnham-Wragg Piano School	3
Burns, Blythe Taylor	5
Burton, Arthur	32
Bush, Grace	33
Butler, Hanna	4
Buxton, Eugenia	14-31
Byers, Roxana	5
CADMAN, Charles Wakefield	24
Caidin, Jack L.	6
Callimahos, Lambros Demetrios	28
Cameron, Basil	30
Cameron, Jane	6
Campbell, Roy	4
Campon, John	3
Card, Virginia	33
Carlson, Harry T	32
Carson, Leon	31
Carter, Ernest	30
Case, Harriet	4
Castagna, Bruna	31
Castagnetta, Grace	4
Chambers, Peter	6
Chamlee, Mario	31
Chamlee, Ruth Miller	16
Chapman, Frank	31
Chase, Helen	6
Cherniavsky, Leo	16
Chester, J. & W	32
Chicago Musical College	12-31
Chittenden, Kate S.	4
Cigna, Gina	30
Cimini, Pietro	5
Cincinnati Trio, The	32
Clarke, Tom	24
Cleveland Institute of Music, The	4
Clover, Edythe May	4
Clovis, Hall and Steele, Eleanor	16
Cole, Lorenza Jordan	5
Collins, Edward	4
Colson, Frank	5
Composers Press, Inc.	27
Conley, Eugene	33
Cook, Naomi Cullen	12
Cooper, Nell	33
Copeland, Elizabeth and Frances	5
Cornell, A. Y.	32
Cottlow, Augusta	6
Coward, Mary Cook	5
Crestore Grand Opera Company	6
Crooks, Richard	30
Culbertson, Ruth	32
Curtis Institute of Music	31
Czerwonky, Richard	32
DARBO, Erica	30
D'Arville, Colette	29
Davis, Montgomery	29
Davis, Wynne	24
De Avirett, Mr. and Mrs. Abby	5
De Hoyos, Aletta	5
Dellera, Riccardo	32
De Long, Rosabelle	5
Delphic Studios Recital Hall	33
Delta Omicron	6
De Martino, Ina	4
De Segurola, Andres	24
De Sellem, Elaine	32
Devries, Mr. and Mrs. Herman	4
DeZuniga, Julia Bal	5
Dickinson, Clarence	4
Dilling, Mildred	4
Di Primo, Santo	31
Dobbs, Ralph	12
Dounis, D. C	31
Draper, Freda	32
Dresskell, Lucile and Miles	4
Dryer, Kathryn Tyndall	4
EAST, Grace Adams	24
Eastman School of Music	31
Eckstrom, Adolph	29
Edwards, Ben	33
Eisenberg, Maurice	28
Elkan, Ida	6
Ellison-White Conservatory	25
Elman, Mischa	30
Elmore, Robert	4
Erb, Bessie Fuhrer	33
Erb, John Warren	6
Everett, Charles	16
FAHNESTOCK, Karol	4
Fear, Arthur	31
Fiedler, Elsa	6
Files, Ada Belle	32
Fischer, Inc., Carl	26
Fischer & Bro., J	26
Flack, Robert	5
Fonteyn, Christina	15
Forest, Frank	31
Forsyth, Josephine	30
Foster, Harriet	4
Fox, Felix	32
Frantz, Dalies	10
French, Isabel	4
Freschmann, Ann	17
Freund, Helen	6
Fujiwara, Yosie	6
GAILLARD, Mrs. Theodore A	3
Galamian, Jean	28
Galaxy Music Corporation	26
Ganz, Rudolph	29
Garrigue, Esperanza	3
Gelman, Harold	33
Geon, Marcella	4
Gerschkovitch, Jacques	33
Gerster-Gardini School	33
Giannini, Dusolina	30
Gibson, Michel	28
Gifford, Clemence	33
Giglio, Sandro	4
Gillette, Ruth	24
Golde, Walter	3
Goldstein, Sarah	28
Gonvierre, Claude	3
Goodman, Mischa	32
Goodwin, Esther	32
Gorin, Igor	24
Gorodnitski, Sascha	31
Got, Claude	28
Graffman, Vladimir	3
Grainger, Percy	31
Grasse, Edwin	3
Gray, Carolyn	33
Gray, John A.	33
Greenlees, Loudon	29-30
Greenwell, Gean	32
Griffis, Elliot	16
Griffith, Yeatman	25
Griggs, Hazel	15
Griselle, Thomas	33
Groff-Bryant, Anna	6
Grunn, Homer	33
Gunnell, Ida	33
Gustafson, Lillian	31
Guthrie, James	5
Guttman-Rice, Mme. Melanie	4
HAGARA, Evelyn	24
Hageman, Richard	24
Halbert, Howard	5
Hallett, Hazel	16
Harris, Daniel	4
Harris, Edward	3
Hart House String Quartet	31
Hartley, Mildred Howson	32
Hassler, Jeanne	6
Hawks, Catherine	32
Helfman, Max	33
Hempel, Frieda	31
Henry, Harold	6
Herrick, John	31
Hess, Hans	32
Hess, Myra	15-30
Hier, Ethel Glenn	4
Highley, Lois E.	32
Hill-Coleman	27
Hille, Waldemar B	4
Hofmann, Josef	31
Hollywood-Knickerbocker Hotel	25
Holtzman, Mme. Florence Lee	25
Hopper, John	33
Horne, Mina	16
Horton, Russell	5
Ho-Te-Ma-We	5
Hottinger, Elsa	6
House, Mildred Sanger	33
Howell, Ruth	5
Hoyen, George	6
Huribut, Harold	33
Huss, Henry Holden	6
Hutcheson, Ernest	31
ILLINOIS Wesleyan University	12
Institute of Musical Art	6
Iturbi, Jose	30
Irwin, Richardson	4
Ish-Ti-Opi	24
JACKSON, Milford	33
Jenkins, Louise	32
Jepson, Helen	10
Joel, Gerhard	33
Jolliffe, Norman	3
Jones, Alton	15
Juilliard School of Music	31
KASS, Florence	6
Kaye, Milton	32
Kazamek, George	28
Kendall, Gerald H. S	33
Keutzer, Clyde	31
Kilenyi, Edward	28
King, Gibner	30
Klein, Joseph J.	5
Knox, Edith	33
Koechig, Ruth Terry	5
Krieg-Gerin Studios	5
Kronkowski, A.	33
Kryl and His Symphony Orchestra	12
Kubelik, Jan and Rafael	24
LABERTE Instruments	28
La Forge-Berumen Studios	31
La Mar, Grace	32
La Motte, Lila	4
Lanier, Helen	4
Lasley, Betty	32
Lawrence College Conservatory	4
Lawrence, Dorothea	32
Leftwich, Vernon	33
Lehmann, Lotte	16
Lehmann, Otto	32
Leopold, Ralph	4
Leslie, Marion Frank	31
Levy, Ellis	5
Levy, Heniot	4
Lewis, Bette	5
Lhevinne, Josef	30
Lhevinne, Mischa	33
Liebling, Estelle	31
Liebling, George	33
List, Eugene	31
Liven, Marex	28
Loewenguth Quartet	28
Loomis, Clarence	33
Lorelle, Lucile	5
Luboshutz & Nemenoff	30
Luening, Ethel and Otto	4
Lundell, Esther	16
MacDERMID, Sibyl Sammis	4
MacDonald, Amanda	32
MacDonald, Jessie	5
Machi, Sugi	5
MacKown, Marjorie and Allison	6
Magasin Musical, Pierre Schneider	28
Magee, Edythe J.	6
Mahler, Fritz	31
Maison, Rene	30
Mannes, Music School, David	10
Marcelli, Nino	33
Marcus, Adele	6
Margolis, Samuel	4
Martens, Violet	6
Martini, Nino	10
Mason, Edith	30
Mathieu, Andre	28
Matteson, Maurice	32
Mayo, Beatrix	33
Mecca Music Service	31
Mehan, Mrs. John Dennis	3
Melchior, Lauritz	31
Meller, Mischa	33
Mendelssohn, Felix Robert	4
Menuhin, Yehudi	10
Meusei, Lucille	32
Miccu, Mario	32
Miller, Cecile Heller	6
Mills, Walter	15-30
Mitchell, Viola	13
Mitropoulos, Dimitri	30
Mittell, Philip	3
Mola, Corradina	28
Monath, Hortense	30
Montez, Luisa	4
Moore, Grace	30
Moore, Mary Carr	33
Morris, Etta Hamilton	4
Mott, Alice Garrigue	3
Mundy, Anne	16
Mu Phi Epsilon	4
Murat, Ronald	3
Music Teachers Placement Service	32
McArthur, Edwin	4
McClanahan, Richard	6
McFeeters, Raymond	33
McMillan, Malcolm	33
NARDINI, Edna	5
National Piano Playing Tournament	6
National Symphony Orchestra	31
Nelson, Edgar	12
Newton, Ivor	28
Nichols, Alice	6
Nigob, Eugene	32
Noack, Sylvain	5
Norena, Eide	11-29
Norfleet Trio	32
Norris, Jean	28
Norton, Eunice	30
Novaes, Guiomar	30
OBERLIN Conservatory	32
Olsson, Emma	6
Olsson-Seffer, Irma	5
Omeron, Helen Bates	33
Ondricek, Emanuel	4
Onofrei, Dimitri	6
Orton, Dorothy	6
PADGITT, Bissell I	4
Padwa, Vladimir	4
Paltengi, Madelena	4
Paret, Betty	33
Paris Saxophone Quartet	28
Pascarella Trio	6
Pasquier Trio	6
Patrick, John H.	4
Peabody Conservatory	32
Pemberton, Virginia	30
Perfield, Effa Ellis	4-29
Persinger, Louis	16
Peters, Julia	30
Petri, Edoardo	3
Philadelphia Conservatory of Music	32
Phillipowsky, Ivan	28
Picco, Millo	3
Ponselle, Rosa	29
Posselt, Ruth	31
Potter, Marguerite	6
Prahl, Victor	32
Pranski, Victor	33
QUARTIN, Nina	32
Quintile, Joseph	33
RALSTON, Frances Marion	33
Ramsay, Mary and Timberg, Anders	28
Rapee, Erno	30
Rappold, Marie	15
Raymond, George Perkins	31
Rayner, Sydney	17-30
Reardon, Mary	33
Rebner, Wolfgang	16
Reese, Mae Gilbert	5
Reily, Ralph	5
Reimers, Paul	3
Reisenberg, Nadia	4
Rhodes, Ellis and Mildred Ware	5
Riesberg, F. W.	3
Rinquest, Baxter	33
Rio, Mme. Anita	3
Robinson, Mrs. M. Hennion	5
Roeder, Carl M.	3
Roesgen-Champion, Marguerite	28
Roland, Norman	30
Romani, Romano	16
Rooney, Ruth	32
Roosevelt, Emily	6
Rosati, Enrico	15
Rosenstein, Arthur	33
Ross, Jane	32
Rossi-Diehl, Courty	32
Rousseau, Louis	4
Roxas, Emilio	32
Royal, William	33
SAIDENBERG, Daniel	6
Salles, Pleyel	28
Sample, John Dwight	12
Sandor, Arpad	4
Sandoval, Miguel	6
Saroya, Bianca	6
Saunders Publications	27
Schelling, Ernest	31
Schirmer, Inc., G.	26
Schmid, Adolph	16
Schofield, Edgar	3
Schroeder, Henry A.	32
Schuster, Joseph	4
Schwartz, Cantor Jacob	33
Schwerke, Irving	28
Sciarretti, Alberto V.	4
Scionti, Silvio	6
Seibert, Henry F.	4
Senderowna, Lyuba	32
Shaffner, Ruth	4
Shelton, Gari	16
Shelton, Maud Key	4
Silveira, Maria	15
Sinclair, Daisy	33
Skilton, Charles Sanford	32
Skrobisch, Jean	3
Slenczynski, Ruth	28
Slocum, Blanche	4
Smallman, John	25
Smeterlin, Jan	30
Sorce, Charles	6
Spalding, Albert	31
Spada, William	6
Spear, Thelma	6
Steele, Eleanor and Clovis, Hall	16
Steuber, Lillian	33
Stillman-Kelley, Edgar	3
St. Leger, Frank	16
Stocker, Leonard	6
Stojowski, Sigismond	4
Sturani, Cesare	4
Sullivan, Mrs. Daniel	32
Sutro-Seyler Studio	33
Swain, Edwin Orlando	3
Swarthout, Gladys	30
Sword, Colleen	5
Sylenka	28
TALLEY, Marion	24
Tannenbaum, Helen	28
Tarnowsky, Sergei	4
Tennyson, Jean	30
Thiers, Louise Gerard	3
Thomas, Caroline	4
Thomas, Ralph	24
Thorner, William	31
Tibbett, Lawrence	10
Torrens, Mrs. L. A.	3
Trevisan, Vittorio	6
Tudor Singers	33
Turk, Alta	33
Turner, Ann	6
Tweedy, Maude Douglas	3
ULANOWSKY, PAUL	32
University of Southern California	24
VAN DEN BURG, Willem	32
Van Der Velpen, Jeannette	6
Van Grove, Isaac	25
Vanna, Gina	32
Vaughn, Bertha	5
Verson, Cara	12
Virgil School of Music	6
Virgilio, John	6
Vita, Arturo	16
Von Zweygberg, Lennart	6
WAGNER, OSCAR	30
Waldron, Marga	31
Waller, Dr. Frank Laird	6
Warren, Elinor Remick	33
Webster, Beveridge	31
Weigert, Herman	4
Weiss-Mann, Edith	28
Wennermark, Eunice	33
Westervelt, Louise St. John	32
Westlake, A. Verne	4
Westminster Choir School	4
Williams, Georgia	33
Wolff, Ernst Victor	32
Woodforde, Eleanore	5
Wright-Smith, Virginia	33
YARTIN, Paul	3
Yon, Pietro A.	4
ZEIKEL, David	33
Zelzer, Harry	32
Zobelein, Bonnie	24
Zoller, Ellmer	3

KARL KRUEGER
conducting the Vienna Philharmonic Orchestra. In addition Mr. Krueger is directing in Budapest and Swedish cities during his current tour abroad. He led the Vienna organization one week after Toscanini.

THE DANCER AND HER DOG.
Tamara of the dance team Fowler and Tamara catches her pet in the act of chewing up a slipper.

BRUNA CASTAGNA
about to take a walk with her "pups."

ADELAIDE GESCHEIDT,
voice teacher of New York, sailed on June 2 for a holiday in England, France and Switzerland. She returns to resume teaching on September 7.

GRADUATING CLASS OF 1937 OF THE CLEVELAND INSTITUTE OF MUSIC,
Cleveland. Front row, left to right: Jeanne Spielman, violin; Frances Buxton, violin; Maryette Biggs, piano; Elizabeth Hill, cello. Back row, left to right, Carl Graver, violin; Howard Swanson, theory; James Brooks, Jr., voice. All received bachelor of music degrees. Master of Music degree graduates were Clara Ceo and Jeanne Meagher, piano; Alma Karber and Clement Miller, theory. (Photo by H. Hewett.)

LEAFAY MEAD,
fourteen-year-old soprano, pupil of Mrs. Herman Devries of Chicago. Mrs. Devries, who "discovered" Betty Jaynes and sent her at sixteen into a career of grand opera and the movies, is the teacher of many youngsters who have appeared before the public while still in their teens. Miss Mead on June 5 sang at the Longwood Academy of Our Lady in Chicago.

A BUST OF JOSEF LHEVINNE
made by Ladislas Hüvös de Botfa, Hungarian sculptor, during Mr. Lhevinne's European tour.

RICHARD CROOKS
off in his beach car for a fishing trip.

(See Inside Front Cover for Additional News Pictures)

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Review of the World's Music

Photo by Herbert Mitchell, N. Y.

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